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BOSTON POPS



MAY~JULY
1979

ARTHUR FIEDLER
Conductor

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BOSTON POPS
ARTHUR FIEDLER Conductor

ARTHUR FIEDLER Conductor
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NINETY-FOURTH SEASON 1979

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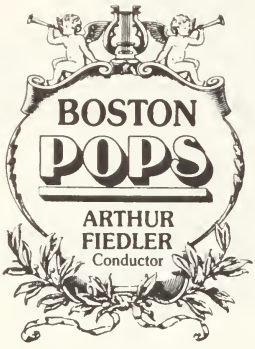
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Emanuel Borok
Concertmaster
Max Hobart
Cecylia Arzewski
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fred Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy
*Bo Youp Hwang

Second Violins
Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Emanuel Boder
*Joseph McGauley

Violas
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
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*Jonathan Miller
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Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

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Paul Fried
Fenwick Smith

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Ralph Pottle
David Ohanian
Richard Mackey
Richard Greenfield

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Peter Chapman
Rolf Smedvig
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

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Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

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Ann Hobson

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Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

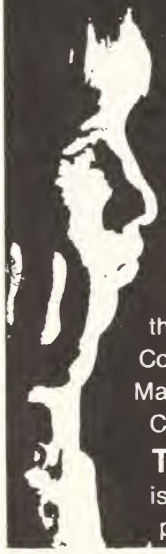
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

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OUR PERFORMANCE



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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.. 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

LOUNGE AND BAR SERVICE: The Cabot-Cahners Room located on the second floor will serve drinks from one hour before concert time until a reasonable amount of time after the concert has ended.

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—FROM THE BOSTON SYMPHONY ARCHIVES.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on 11 July 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts", after the old London concerts.

Music Hall

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 There were no Pops in this year
1891 Timothee Adamowski, Eugen Gruenberg
1892 Timothee Adamowski
1893 Timothee Adamowski
1894 Timothee Adamowski
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

Mechanics Hall

1900 Max Zach, Gustav Strube

Symphony Hall

1901 Max Zach, Gustav Strube
1902 Max Zach, Gustav Strube
1903 Timothee Adamowski
1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906 Timothee Adamowski, Max Zach, Gustav Strube
1907 Timothee Adamowski, Max Zach, Gustav Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
1910 Gustav Strube, André Maquarre
1911 Gustav Strube, André Maquarre
1912 Gustav Strube, André Maquarre
1913 Otto Urack, André Maquarre, Clement Lenom
1914 Otto Urack, André Maquarre, Clement Lenom
1915 André Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternak
1917 André Maquarre, Agide Jacchia
1918—1926 Agide Jacchia
1927—1929 Alfredo Casella

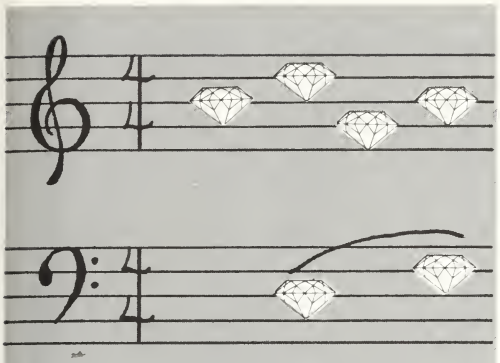
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Adolf Neuendorff
First Conductor of the Pops



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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Sunday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

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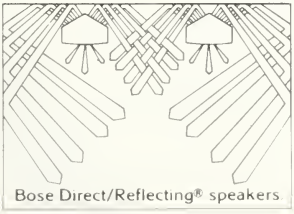
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 1 May 1979 at 8

ARTHUR FIEDLER conducting

JUNIOR COUNCIL OF THE BOSTON SYMPHONY ORCHESTRA

Fiedler's Fiftieth, March	Gould
Overture to La Belle Helene	Offenbach
Golden Age Polka	Shostakovich
Gold and Silver Waltzes	Lehar

INTERMISSION

An American in Paris	Gershwin
Rhapsody in Blue for Piano and Orchestra	Gershwin

EARL WILD

INTERMISSION

Selections from Hair	McDermott
Aquarius—Donna—Initials— Ain't Got No—Hair—Hare Krishna—Air— Good Morning Starshine—Let the Sunshine In	
Saturday Night "Fiedler"	Gibb-Davis
The Stars and Stripes Forever, March	Sousa

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Earl Wild

Born in Pittsburgh, Earl Wild completed his studies at the Carnegie Institute. His teachers have included Selmar Jansen, Egon Petri, Madame Barrere, Volga Cossack, Richard Buhlig, and Paul Doguereau.

While still in his teens, Mr. Wild became the youngest artist ever to appear with the NBC Symphony and in 1942 was the first American soloist to play with that orchestra under Arturo Toscanini. Since that time Mr. Wild has performed with major symphony orchestras all over the world. In Paris, he was the pianist in the world premiere of Paul Creston's Piano Concerto, and also gave that work its American premiere in Washington. He participated in the first American performance of Shostakovich's Piano Trio in E minor, and in 1970, with Sir Georg Solti and the Chicago Symphony, he gave the world premiere of Marvin David Levy's First Piano Concerto, a work written especially for him.

Earl Wild has had the honor of playing for six successive Presidents of the United States, including a performance for the inauguration of John F. Kennedy. He has been heard in innumerable broadcasts over FM stations performing chamber music and has accompanied many of the world's great singers in recital including the late Jennie Tourel. He also gave a benefit duo-recital with the late Maria Callas for the Dallas Civic Opera.

A distinguished composer in his own right, Mr. Wild's Easter Oratorio, "Revelations", was commissioned by the American Broadcasting Company which televised the work in 1962 and 1964 with the composer conducting. A choral work entitled "The Turquoise Horse" was commissioned for the official opening and dedication ceremonies of the Palm Springs Desert Museum's Annenberg Theater in 1976. He has also composed ballet, orchestral and incidental music for television.



In the interest of presenting young pianists, Mr. Wild founded a "Festival of Piano Music" in 1976 in Palm Springs, offering gifted young pianists an opportunity, in Mr. Wild's words, to "express their abilities to the public without being hindered by the trappings and atmosphere of a contest". It was so successful that it was held again in 1977.

Of the twenty-seven works for piano and orchestra recorded by Mr. Wild, seventeen were recorded for the Readers' Digest Association with the Royal Philharmonic in London. His other recordings may be found on RCA, EMI, Columbia, Nonesuch, and Vanguard Records. His recording of Rachmaninoff's Piano Concerto No. 3 on Quintessence recently made the best seller charts, and "Earl Wild Plays Liszt" was selected as Record of the Year by The London Times.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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And at my place, for $2.25, they may be the biggest bargain in Boston.

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Because sometimes . . . . . lighter is righter.



The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks...and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston St., Boston (526-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 2 May 1979 at 8

HARRY ELLIS DICKSON conducting

Sambre et Meuse, March — Planquette

Overture to La Belle Helene — Offenbach

Ave Maria — Bach-Gounod

Suite from Carmen — Bizet
- Prelude and Aragonaise Intermezzo—
- Seguidilla—The Dragoons of Alcala—
- Les Toreadors

INTERMISSION

Piano Concerto No. 2 in G minor, Op. 22 — Saint-Saëns
- Andante sostenuto
- Allegro scherzando
- Presto

MYRON ROMANUL

INTERMISSION

LA MARSEILLAISE
THE STAR-SPANGLED BANNER

Medley of Burt Bacharach Tunes — arr. Knight
- I Say A Little Prayer—Alfie—
- What the World Needs Now is Love—
- Wives and Lovers (Hey, Little Girl)—
- The Look of Love—Promises, Promises

Copacabana — Manilow-Hayman

Twelfth Street Rag — Bowman

Among those present: French Library; Leonard Morse Hospital Association; Braintree Point Woman's Club; Temple B'nai Torah; Lexington Council on Aging; Walpole Arts Council; Newburyport High School Band; Musical Marathon; Massachusetts State Federation of Women's Clubs; Norwood Catholic Women's Club; Norwood Girl Scouts; Kirkland House-Harvard College; St. Raphael's Parish of West Medford.

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GUEST ARTIST

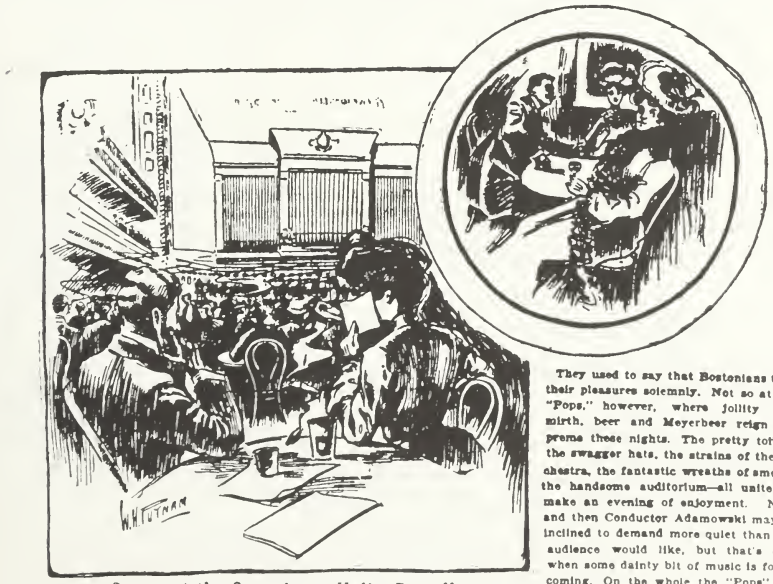
Myron Romanul

Myron Romanul, born in Baltimore, Maryland in 1954, and presently residing in Brookline, Massachusetts, made his debut as soloist with members of the Boston Symphony Orchestra at the age of eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall and Tanglewood. He has also been soloist with the symphony orchestras of Indianapolis, Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnepeg, Portland, Rochester, the National Symphony at the Kennedy Center and the National Symphony of Ecuador. Active as a chamber musician, he formed the Romanul Chamber Players together with his three brothers and has appeared with them in many concert series as well as on radio and television. As former pianist of the New England Conservatory



Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, "Scott Joplin: the Red Back Book," and on Golden Crest's album, "The Road from Rags to Jazz."

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Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

From the Boston Traveler, Friday 8 May 1903.

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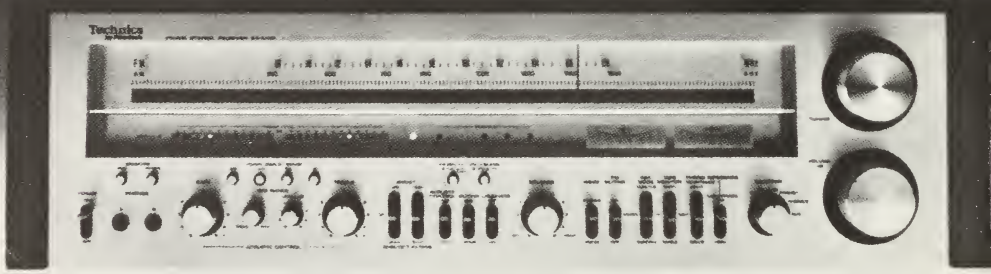
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A few receivers give you 0.03% THD. Only Technics gives it to you with 330 watts per channel.



BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 3 May 1979 at 8

JOHN LANCHBERY Guest Conductor

Overture to Pique Dame — Von Suppé

Suite from La Fille Mal Gardeé — Herold—arr. Lanchbery
- Daybreak and Dance of the Chickens
- Picnic
- Clog Dance
- The Lovers
- Flute Dance
- Finale

INTERMISSION

First movement, Allegro molto appassionato — Mendelssohn
Violin Concerto in E minor, Op. 64

MARTHA ROCKWOOD

Capriccio Italien — Tchaikovsky

The DEAN JUNIOR COLLEGE GLEE CLUB will perform during second intermission

Lawry Reid, Director
- Gonna Rise Up Singin' — Besig
- Magic to Do, from Pippin — Schwartz

INTERMISSION

In A Chinese Temple Garden — Ketelbey

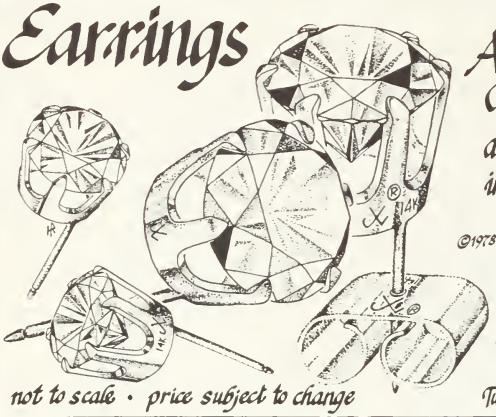
In A Persian Market — Ketelbey

From The Pineapple Poll — Sullivan—arr. Mackerras
- Opening Number
- Pas De Trois
- Jasper's Dance
- Finale

Among those present: Wheaton College; Dean Alumni Association; First Congregational Church of Paxton; Fitchburg State College; American Daffodil Society; Acton Womens Club; Algonquin Club; Beth Israel Hospital Men's Association; New England Power Service Company; International Association for Personnel Women; St. John School

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GUEST ARTISTS

John Lanchbery



John Lanchbery, one of Britain's best known ballet conductors, is Musical Director of the American Ballet Theatre as well as a composer, arranger, and a regular guest conductor for many international orchestras.

London born, Lanchbery studied at the Royal Academy of Music in 1923 under Sir Henry Wood, and shortly after took his first professional conducting post with the Metropolitan Ballet as Musical Director. During his two years in that position he composed three ballets which he conducted throughout England, Norway, Sweden, Holland and Belgium. He was later appointed Principal Conductor of the Sadler's Wells Theatre Ballet.

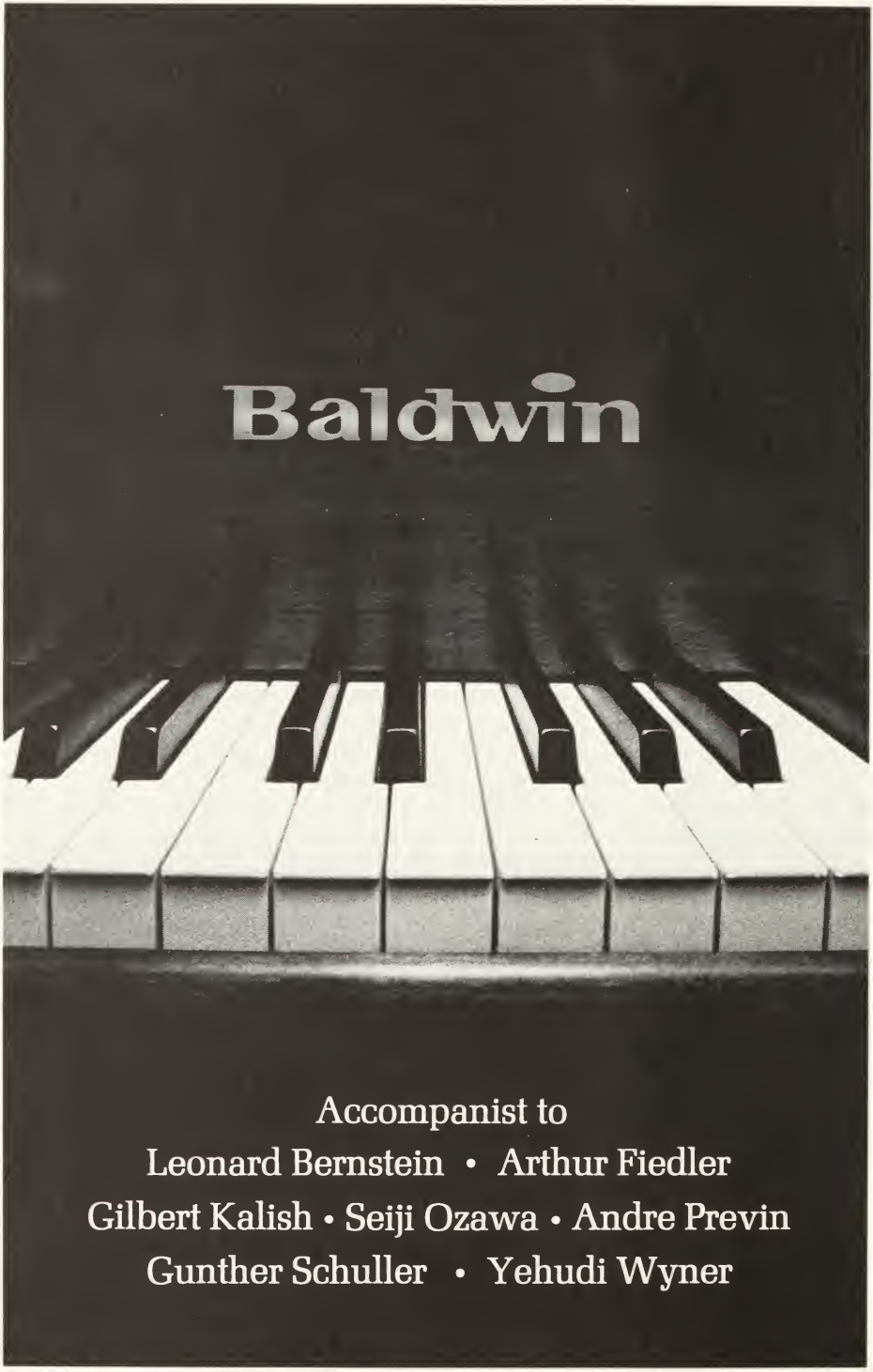
Mr. Lanchbery has composed, arranged and conducted music for films, television, and radio, one of his most recent film works being the score for "The Turning Point." His other scores include those for Sir Frederick Ashton's "The Tale of Beatrix Potter", and Rudolf Nureyev's "Don Quixote", composed for the Vienna State Opera and filmed with Nureyev and the Australian Ballet.

Lanchbery held the position of Principal Guest Conductor of the Royal Ballet from 1960 to 1972. In 1970, while on a tour of the U.S. with the Australian Ballet, he was invited to become that company's Guest Conductor, a successful association which in 1972 led to his appointment as Principal Conductor.

A frequent collaborator with many of today's major choreographers, Mr. Lanchbery has worked with Frederick Ashton on productions of "The Dream", "Monotones", and "A Month in the Country", with Kenneth MacMillan on "House of Birds", and with Ronald Hynd on productions of "The Merry Widow", "Rosalinde", and "Papillone". His recordings include the full ballet scores for "Pineapple Poll", "La Fille mal Gardee", "Monotones", "A Month in the Country", "Don Quixote", "Swan Lake", "The Merry Widow", "The Tale of Beatrix Potter", and a collection of songs by the Beatles, "Fool on the Hill". He has also recorded orchestral works by Goldmark and Ketelbey.

Martha Rockwood

Martha Rockwood is a Senior at Smith College and is majoring in music. She began her violin studies at age 7, and while in high school attended the Interlochen Arts Academy for two years of study there. She also studied for two years at Aspen, and has attended and participated in the Cleveland Chamber Music Seminar. Miss Rockwood is currently studying with Philipp Naegele of Smith College and plans to do graduate study at Yale.


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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 4 May 1979 at 8

JOHN LANCHBERY Guest Conductor

Overture to Pique Dame — Von Suppé

Suite from La Fille Mal Gardeé — Herold—arr. Lanchbery
- Daybreak and Dance of the Chickens
- Picnic
- Clog Dance
- The Lovers
- Flute Dance
- Finale

INTERMISSION

First movement, Allegro molto appassionato — Mendelssohn
Violin Concerto in E minor, Op. 64

MARTHA ROCKWOOD

Capriccio Italien — Tchaikovsky

INTERMISSION

SMITH COLLEGE ALMA MATER

In A Chinese Temple Garden — Ketelbey

In A Persian Market — Ketelbey

From The Pineapple Poll — Sullivan—arr. Mackerras
- Opening Number
- Pas De Trois
- Jasper's Dance
- Finale

Among those present: Smith College; Babson College; Suffolk University Law School; Financial Executives Institute; St. Botolph Citizen's Committee, Inc.; St. Elizabeth's Parish of Milton; Melrose-Wakefield AAUW; Davis School Professional Association; Brockton Education Association; Holliston Newcomers Club; St. Timothy's Sodality; Our Ladies Guild of St. Linus; St. John's Seminary of Brighton

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GUEST ARTISTS

For biographies on John Lanchbery and Martha Rockwood please see page 27.



To Louis Gefferds with very best wishes. Cordially Arthur Fiedler

Boston. May. 1931

—Photo by GARO

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday evening 5 May 1979 at 8

ARTHUR FIEDLER conducting

Genevieve Galop	Offenbach
Overture to Martha	Flotow
Clair de lune	Debussy
Concertino for Flute, Op. 107	Chaminade
JAMES GALWAY	
Village Swallows, Waltzes	Strauss

INTERMISSION

Jesu, Joy of Man's Desiring	Bach
Le Basque	Marais
Annie's Song	Calloway
Tambourin	Gossel
Suite de Trois Morceaux, Op. 116	Godard
JAMES GALWAY	
From The Irish Suite	arr. Anderson
Irish Washerwoman	
Rakes of Mallow	

The REGIS COLLEGE GLEE CLUB will perform during the second intermission.

Sheila Vogt, Director—Julie Littlefield '81, accompanist

Medley from South Pacific	Rodgers
Bali Hai—A Wonderful Guy—	
Younger Than Springtime—	
Some Enchanted Evening	

INTERMISSION

REGIS COLLEGE ALMA MATER

Staying Alive and How Deep Is Your Love from Saturday Night Fever	Gibb-Hayman
Evergreen	Streisand
A Fifth of Beethoven	Beethoven-Murphy

Among those present: Twigs; Arrow Travel Service; St. Matthew's Methodist Church; First Congregational Church of Lebanon; Milford Couples Club; St. Elizabeth's Couples Club; Phi Delta Epsilon Fraternity; Wilmington Methodist Church; Greater Derry Rotary Club; St. Albert's Parish Mr. and Mrs. Club; Wesley United Methodist Church; United Church in Canton

London, Polydor, and RCA Records — Baldwin Piano

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James Galway

Flautist James Galway is equally at ease with both classical and popular 'encore' repertoire. A former member of the Berlin Philharmonic, Galway's career has developed in quite a remarkable way since he left that orchestra in 1975. In his first season he appeared as soloist with the four major orchestras in London and is now a regular guest artist with all of them. He has appeared with many major European orchestras, and is in demand not just as a musician, but as a personality, making frequent television appearances. He will be seen on British television in no fewer than 20 programs next year.

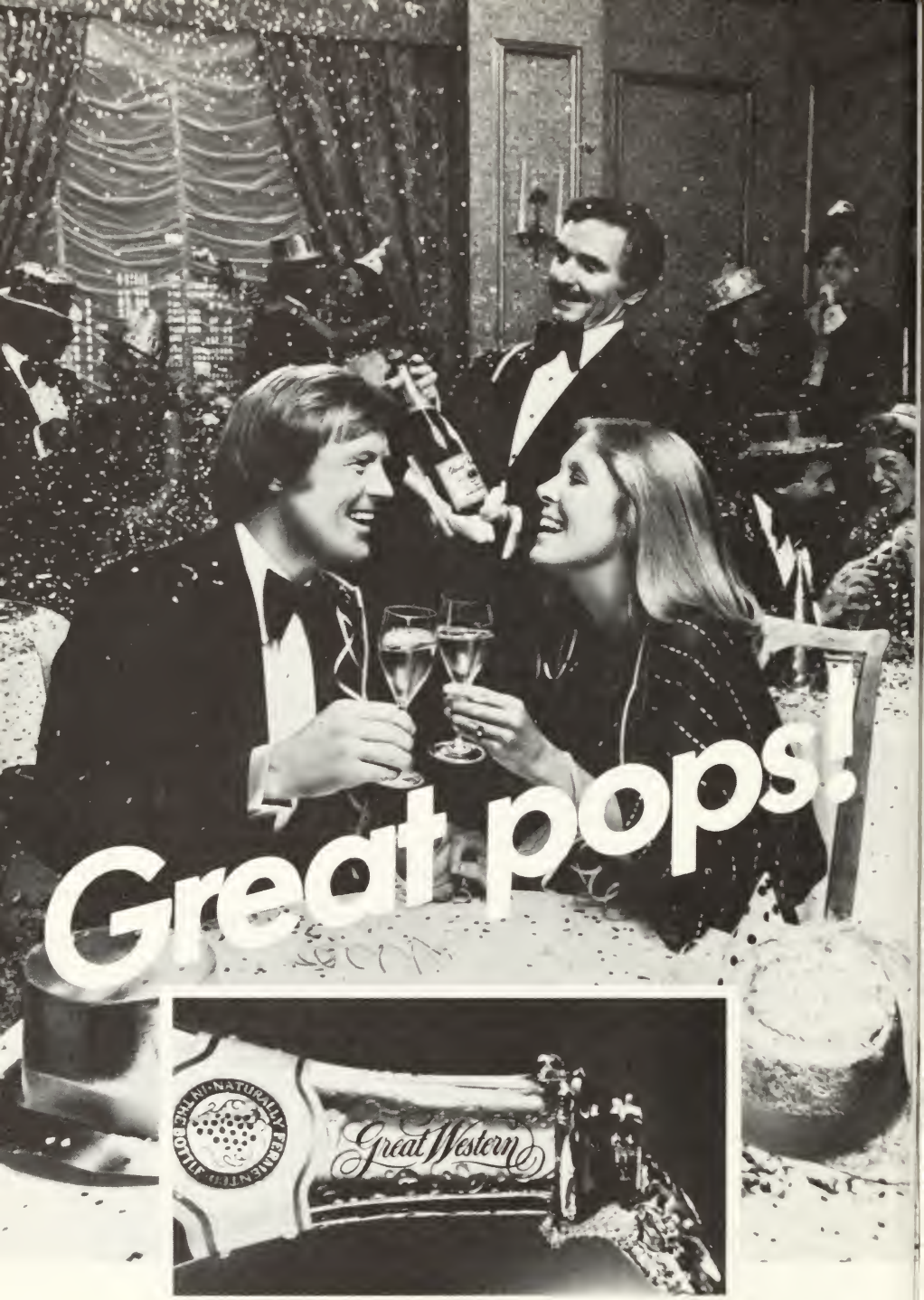
His musical career began with the violin, which he soon discarded in favor of the flute. At a very early age he won the junior, senior and open classes at a flute competition—all on the same day, and by the time he was fourteen had decided on a musical career and was already making occasional broadcasts. When he left school, he was apprenticed to a local piano tuner, but a scholarship enabled him to go to London to continue his studies full-time.

James Galway's first job was with the Wind Band at the Royal Shakespeare Theatre in Stratford-on-Avon. After this he played with the Sadler's Wells Company, the Royal Opera House Orchestra, and the BBC Symphony Orchestra, and then the Royal Philharmonic Orchestra, followed by six years as first solo flute of the Berlin Philharmonic Orchestra.



Apart from his European commitments, his future plans include return tours to the Far East and Australia, plus two tours a year in the United States. Mr. Galway has recently signed a second recording contract with RCA, and will continue to record a minimum of three records annually which will include works by Mozart, Rodrigo, Bach, and a number of albums of encore pieces.

In between his various tours, James Galway relaxes at his home on Lake Luzern with his wife and three children.



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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday evening 6 May 1979 at 7:30

HARRY ELLIS DICKSON conducting

Washington Post, March	Sousa
Suite from Gayne	Khachaturian
Dance of the Rose Maidens—	
Lullaby—Sabre Dance	
Jesu, Joy of Man's Desiring	Bach
Prelude to Die Meistersinger	Wagner

INTERMISSION

Concerto for Trombone and Orchestra	Jacob
Maestoso—Allegro maestoso	
Adagio	
Allegro alla marcia	
RONALD BARRON	
Marche Slav	Tchaikovsky

The WHEELOCK COLLEGE GLEE CLUB will perform during the second intermission.

Peter L. Edwards, Director

Now Is The Month of Maying	Morley
The Nightingale	Weelkes
I Write the Songs	Johnston
Cabaret	Kander

INTERMISSION

Selections from Hair	McDermott
Aquarius—Donna—Frank Mills—Initials—	
Ain't Got No—Hair—Hare Krishna—Air—	
Good Morning Starshine—Let the Sunshine In	
You Light Up My Life	Brooks
Seventy-Six Trombones, from The Music Man	Willson

Among those present: Boston City Hospital; Wheelock College; International Trombone Association (Boston Chapter); John F. Dillon Agency; Evangelical Church; First Congregational Church of Holliston; New England Home For Little Wanderers; Shawmut Lodge; Littleton Lions Club; Sodality of St. John's Church of Peabody; Pine Glen-Fox Hill Schools P.T.O.; Aid Association for Lutherans

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Ronald Barron

A member of the Boston Symphony Orchestra since 1970, Ronald Barron is Principal Trombone of both the Boston Symphony and the Boston Pops Orchestras. He is a graduate of the College-Conservatory of the University of Cincinnati, was a member of the Montreal Symphony, and has appeared with the Cincinnati Symphony. In 1974 he won the highest prize awarded in trombone in the Munich Competition sponsored by the Bavarian Radio Orchestra, and subsequently appeared as a soloist with them. Mr. Barron can be heard on his 1975 recording of contemporary French solo literature entitled "Le Trombone Francais". He teaches at the Boston Conservatory of Music, the New England Conservatory, Boston University, and the Berkshire Music Center at Tanglewood.



SEEN AT THE POPS.

From the Sunday Herald, 23 June 1895.

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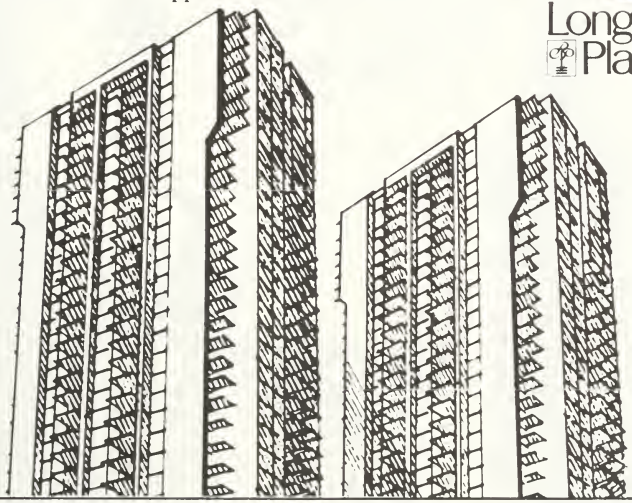
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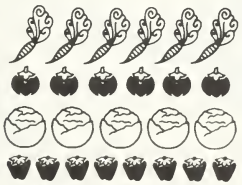
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BOSTON POPS 1979

MENU

SANDWICHES

Imported Ham	$2.50	Imported Swiss Cheese	2.50
Imported Ham & Swiss Cheese	2.50	Cream Cheese on Date Nut Bread	1.50
Breast of Turkey	2.50		

Sandwiches served on rye or white bread

CHEESES

PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

CAKES & SWEETS

Italian Cookies	.75	Dobosch Torte (7 layer)	1.00
Napoleons	.75	Cheesecake (Plain)	1.00
Macaroon Tarts	.75		

SNACKS & KEMP'S NUTS

Cheezits	.25	Mixed Nuts	.90
Pretzels	.30	Mixed Nuts (No Peanuts)	1.25
Spanish Peanuts	.55	Extra Fine Cashews	1.35
Extra Large Peanuts	.60		

CANDY CUPBOARD CANDIES

Assorted Butter Creams	2.39	Wintergreen Patties	1.25
Miniatures (5.5 oz.)	1.90	Coffee Patties	1.25
Assorted Jelly Gems	1.90	Chocolates (2 oz.)	.60
Chocolate Thin Mints	1.79	French Drops (Hard Candies)	.75
Peppermint Patties	1.25		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry & Coffee	.75	Sundaes: Chocolate, Strawberry & Pineapple	1.10

COFFEE & TEA

Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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10. Sichel Blue Nun
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12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

14. Chenin Blanc,
Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine
Beaujolais Villages
Young, fruity, red, with an intense bouquet.

25. Macon Blanc, by Nicolas
From the area of Pouilly Fuisse. Clean, fresh, dry with notable finesse.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
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BOSTON POPS 1979

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No.		Bottle	½ Bottle
	CALIFORNIA		
3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

No.		Glass
	NEW YORK STATE	
41	Taylor Cream Sherry	4.25
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.50	1.25
Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

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BOSTON POPS 1979

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Michelob Beer	1.20		

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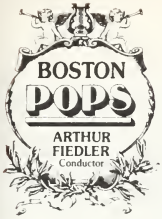
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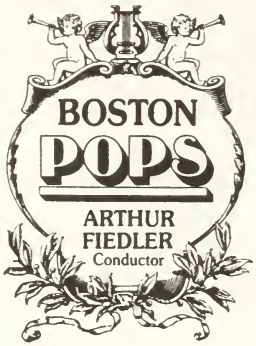
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Assistant Conductor

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Concertmaster
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Cecylia Arzewski
Roger Shermont
Max Winder
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Gottfried Wilfinger
Fred Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
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*Ikuko Mizuno
*Amnon Levy
*Bo Youp Hwang

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Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
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Earl Hedberg
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Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

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Ann Hobson

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William Shisler
James Harper

Stage Manager
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*Participating in a system of rotated seating within each string section.



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

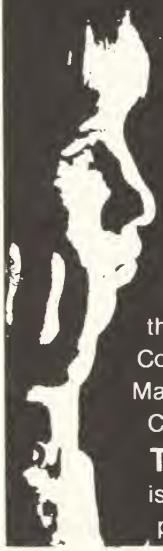
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

Set Design: Clint Heitman

OUR PERFORMANCE



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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115 Tel: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

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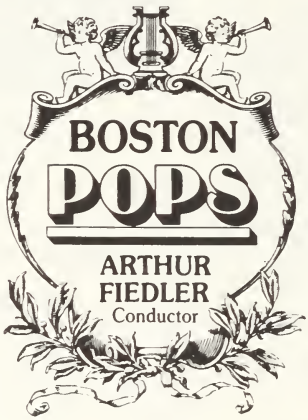
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- A contribution of $1000 or more (Patron) will give you an invitation to attend a luncheon with the conductor of the Boston Pops, members of the management, trustees and guest artists and all of the above benefits.

Checks should be made payable to Friends of Pops and mailed to Development Office, Symphony Hall, Boston, Ma. 02115

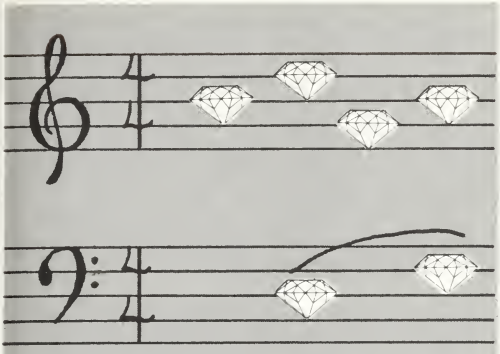
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ARTHUR FIEDLER
Conductor

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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Sunday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

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Arthur, feed her.



After The Pops, conductor over here.

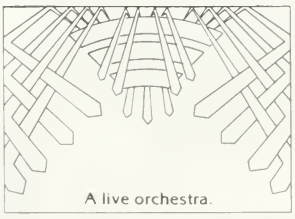
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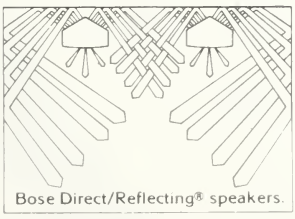
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 8 May 1979 at 8

HARRY ELLIS DICKSON conducting

Triumphal March from Aida	Verdi
Overture to Mignon	Thomas
Ah, fors' e lùi; Sempre libera, from Act I of La Traviata	Verdi
LORRAINE IPPOLITO diGREGORIO	
Suite from Gaite Parisienne Overture—Allegro brillante—Polka—Galop—Valse—March—Can-Can—Finale	Offenbach

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Poem for Flute and Orchestra	Griffes
PAUL FRIED	
Roumanian Rhapsody No. 1 in A major, Op. 11	Enesco

INTERMISSION

Selections from Girl Crazy I Got Rhythm—Embraceable You—Bidin' My Time—But Not For Me	Gershwin-Anderson
You Light Up My Life	Brooks
St. Louis Blues, March	Handy

Among those present: Northeastern University School of Pharmacy; Colby-Sawyer College; The Electrochemical Society, Inc.; Professional and Business Women's Lodge Order of Sons of Italy; St. Joseph's of Quincy Ladies Sodality; BAFTA Club; Auxiliary to Essex South Medical Society; St. William's Sodality of Tewksbury; St. Michael's College; Good Life Tours; American Society for Testing and Materials; Church of St. Andrew; St. Mary of Hills Parish of Milton; Catholic Daughters of America of Milton

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Lorraine Ippolito diGregorio

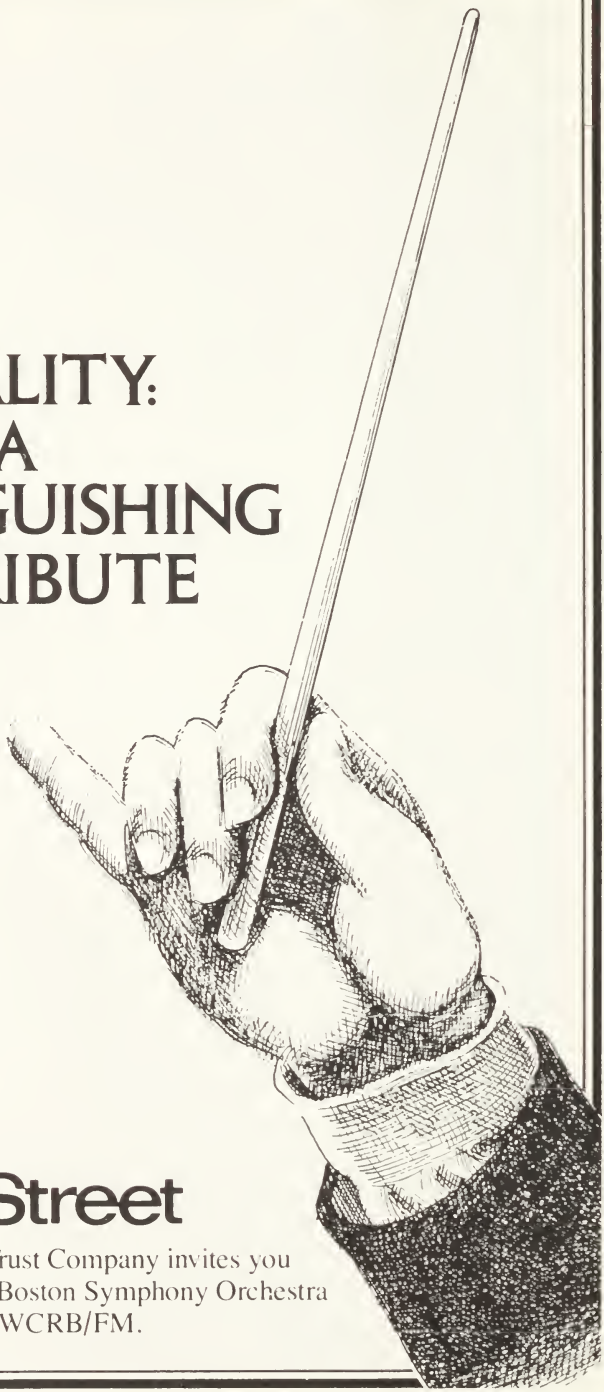
Lorraine Ippolito diGregorio was born in Boston into a musical family. As a child she studied piano at the New England Conservatory and she also studied violin privately. At the age of 16 she entered the Conservatory of Naples in Italy (San Pietro a Maiella) and graduated as a voice major with highest honors. She made her operatic debut as Lucia in "Lucia di Lammermoor" in Naples and her American operatic debut in Boston as Gilda in "Rigoletto". She has also given many concerts and oratorio performances. Miss diGregorio has recently appeared at the Boston Public Library for the National Endowment for the Arts in concerts of Italian Music from Scarlatti to Menotti, and has made several appearances with Arthur Fiedler and the Boston Pops.

Paul Fried

Paul Fried is a native of Englewood Cliffs, New Jersey. When he was a boy, his family moved to Las Vegas, and there he began taking lessons on the flute with his father, a professional musician. At the age of eight, he won a scholarship to the Juilliard Preparatory School and studied with Julius Baker. He moved back to Las Vegas and for two summers attended the Music Academy of the West in Santa Barbara. In 1963 he studied with Eugene Foster in Salt Lake City and the following year won a fellowship at the Berkshire Music Center at Tanglewood. He graduated from high school in 1965 and shortly after won first prize in the Rhode Island Music Competition. He entered Juilliard that fall on a scholarship, and during his years in New York Mr. Fried was a fellow of the Berkshire Music Center at Tanglewood in 1966, played in the orchestra which accompanied the Royal Ballet when that company visited this country, and with the Musica Aeterna Orchestra. He played principal flute in the Aspen Chamber Orchestra and was invited to play at the Marlboro Festival in Vermont. He was also a member of the Lincoln Center woodwind quintet with which he gave many concerts in and around New York. He has appeared as soloist with the Boston Pops, the Boston Symphony's Esplanade Orchestra, and with Collage, the BSO's contemporary music ensemble.



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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 9 May 1979 at 8

MITCH MILLER Guest Conductor

Overture to Ruslan and Ludmilla	Glinka
Scherzo from A Midsummer Night's Dream	Mendelssohn
Waltz from Swan Lake	Tchaikovsky
Bacchanale from Samson and Delilah	Saint-Saëns

INTERMISSION

Concerto No. 2 for Flute and Orchestra in D major, K.314 — Mozart
- Allegro aperto
- Andante ma non troppo
- Allegro

ILDEFONSO TORRES LAURON

Little Fugue in G minor — Bach

INTERMISSION

On the Mall, March — Goldman

Richard Rodgers Medley — arr. Moore
- June Is Bustin' Out All Over—My Funny Valentine—
- The Most Beautiful Girl in the World—
- I Wish I Were In Love Again—Bewitched—
- The Lady Is A Tramp—Falling in Love with Love—
- There is Nothing Like A Dame—Do-Re-Mi—
- I Enjoy Being A Girl

Among those present: Milton High School; Exeter-Andover; Arthur D. Little Company Employee Leisure Fund; Cross and Shield Association; Franklin Park Zoo Employees; Lexington Council on Aging; Boston Circle for Charity; Milton Women's Club; Union Congregational Church-Mother's Club; The Congregational Church of Topsfield

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Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks...and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston St., Boston (526-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

Mitch Miller

Mitch Miller, who is probably best known for his television program Sing Along With Mitch, was born in Rochester, New York in 1911, and began playing the oboe in high school. He received scholarship lessons at Eastman School of Music, and at age 15, was chosen to play second oboe in the highly regarded Eastman School Symphony. He later became first oboe with the Syracuse Symphony and then first oboe with the Eastman Symphony and second oboe with the Rochester Philharmonic. During this time he was also playing concerts on a Rochester radio station. In 1932, Miller moved to New York City where, despite the depression, he had no difficulty finding jobs. He played a season of concerts at the Metropolitan Museum of Art and won a scholarship with the National Orchestral Association, which was followed by an appointment with the WPA orchestra and a tour with George Gershwin's Porgy and Bess. Mr. Miller joined the CBS Radio Orchestra in 1936 and remained with them for 11 years. During that time he also performed with such celebrated groups as the Budapest Quartet, the Mannes Trio, and the Percy Faith and Andre Kostelanetz Orchestras, and began to try his hand at other musical occupations. He and a friend joined forces to supervise popular recordings for Mercury Records, and the new company prospered under his innovative direction. Then in 1950, Mr. Miller joined Columbia Records as Director of Pop singles and the company rose to success releasing numerous hits during the following ten years with Miller inspiring such young artists as Frankie Laine, Tony Bennett, Rosemary Clooney and Doris Day.

He subsequently became director of all Columbia Pops activity, commanding one of the most important and creative executive jobs in the music industry. He himself conceived and recorded 19 sing-along albums which sold 16 million copies making Miller one of the best selling album artists in the history of recording. This role of performer led Mitch Miller to television, where he conducted his Sing Along With Mitch program through three and one-half successful seasons. Following this, he led his chorus as far as Australia in a series of record breaking personal appearances. In past years, Mitch Miller has conducted major symphony orchestras throughout America and Canada, including the Philadelphia and Minnesota Orchestras, the Detroit, National, Baltimore and Vancouver Symphonies and the Miami Philharmonic.

Ildefonso Torres Lauron

Ildefonso Torres Lauron is a native of Rosario, Batangas Philippines, and has the distinction of being the first Filipino flutist to graduate from the University of the Philippines. After he graduated, he was awarded a fellowship to the Bologna Conservatory of Music where his teacher was Arriggo Tassinari. Ildefonso also studied at the Salzburg Mozarteum Academy, the Hamburg Academy of Music, and the New England Conservatory where his teacher was the late James Pappoutsakis who was then Principal Flute of the Boston Pops Orchestra. Mr. Lauron has given recitals and frequent performances in Boston, and has taken part in international flute competitions in Geneva and Munich.

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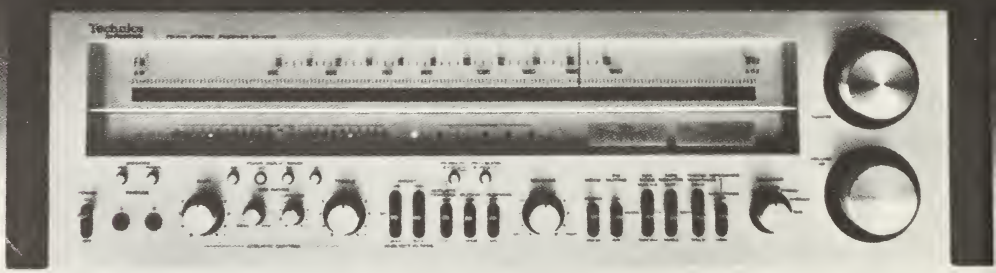
FM Sensitivity IHF '58 Stereo-50 dB*	FM Selectivity	Stereo Separation at 1 kHz
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*IHF '75 standard.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 10 May 1979 at 8

HARRY ELLIS DICKSON conducting

March No. 1 in D major, Pomp and Circumstance	Elgar
Overture to Der Freischütz	Weber
Largo from Xerxes	Handel
Wine, Woman and Song	Strauss

INTERMISSION

Violin Concerto in E minor, Op. 64 — Mendelssohn
Allegro molto appassionato
Andante
Allegro molto vivace

MARYLOU SPEAKER

THE ROXBURY LATIN SCHOOL GLEE CLUB will perform during second intermission.

Kerry Brennan, Director—Gregory Lyons, Accompanist

INTERMISSION

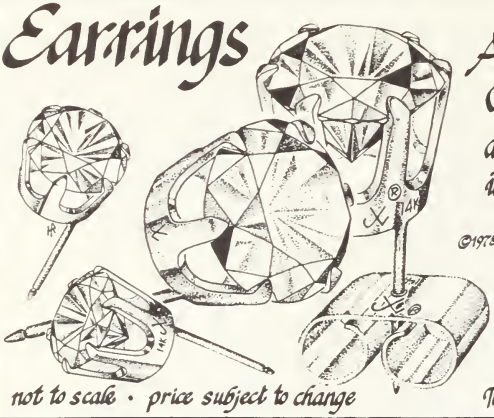
Selections from The King and I — Rodgers-Bennett
Hello Young Lovers—March of the Siamese Children—
Getting to Know You—We Kiss In a Shadow—
Shall we Dance

Copacabana	Manilow
Tiger Rag	LaRocca-McBride

Among those present: Xaverian Brothers; The Roxbury Latin School; Chamberlain School of Retailing; Katharine Gibbs School; Newton Country Day School; Engineering Societies of New England, Inc.; Helix Technology Corporation; St. Francis Parish Club; Seashire Trolley Museum

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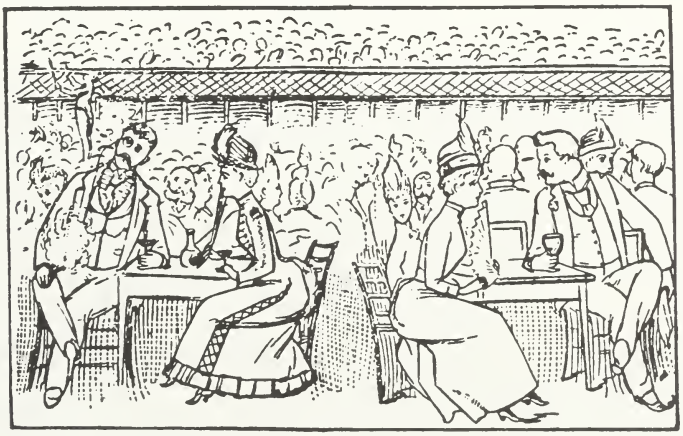
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Marylou Speaker

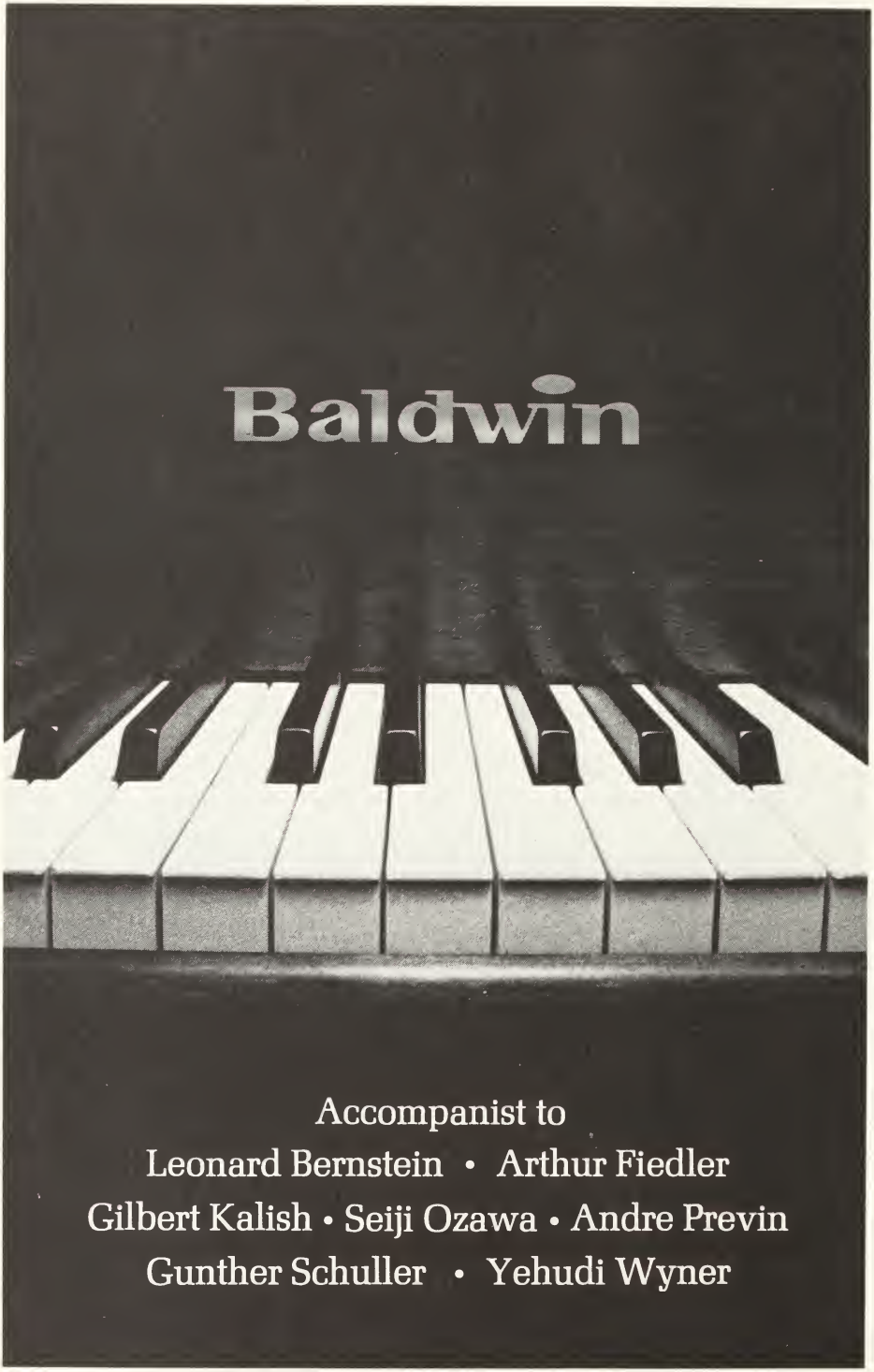
Marylou Speaker studied violin in Oregon with Raphael Sprio, and at the New England Conservatory with Joseph Silverstein. She received the Bachelor of Music degree from the Conservatory in 1967. After three years of varied free-lance work in Boston and Los Angeles, she joined the Boston Symphony Orchestra where she is currently Principal Second Violin. She has given two Carnegie Recital Hall concerts in New York, and played the Wieniawski International Violin Competition in Poznan, Poland. She has taught on the faculties of Brandeis University, Boston University, Brooklyn College, University of California, Santa Barbara, New England Conservatory Preparatory Department, Brown University, and the All Newton Music School.





Promenade Concert circa 1880

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Gilbert Kalish • Seiji Ozawa • Andre Previn
Gunther Schuller • Yehudi Wyner

BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 11 May 1979 at 8

MITCH MILLER Guest Conductor

Procession of Bacchus from Sylvia — Delibes

Ballet Suite No. 1 from Orpheus — Gluck-Mottl
Introduction from Don Juan
Air Gai from Iphgenie in Aulis
Lento from Iphgenie in Aulis
Air Gai Wiederbolt

Waltz from Swan Lake — Tchaikovsky

INTERMISSION

Piano Concerto No. 5 in E flat, Op. 73, Emperor — Beethoven
First movement, Allegro
CONSTANCE GEANAKOPLOS

INTERMISSION

Zorba the Greek — Theodorakis

Richard Rodgers Medley — arr. Moore
June Is Bustin' Out All Over—My Funny Valentine—
The Most Beautiful Girl in the World—
I Wish I Were In Love Again—Bewitched—
The Lady is a Tramp—Falling in Love with Love—
There Is Nothing Like A Dame—Do-Re-Mi—
I Enjoy Being a Girl

Among those present: Hellenic College; Connecticut College Club of Boston; Mt. Holyoke Club of Boston; The Mitre Corporation; Allendale Columbia School; GCA Corporation of Burlington; 501 Association; Lasell Junior College; Amherst Congregators; St. Anthony's Sociables; National Secretaries Association

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For a biography of Mitch Miller please see page 23.

Constance Geanakoplos

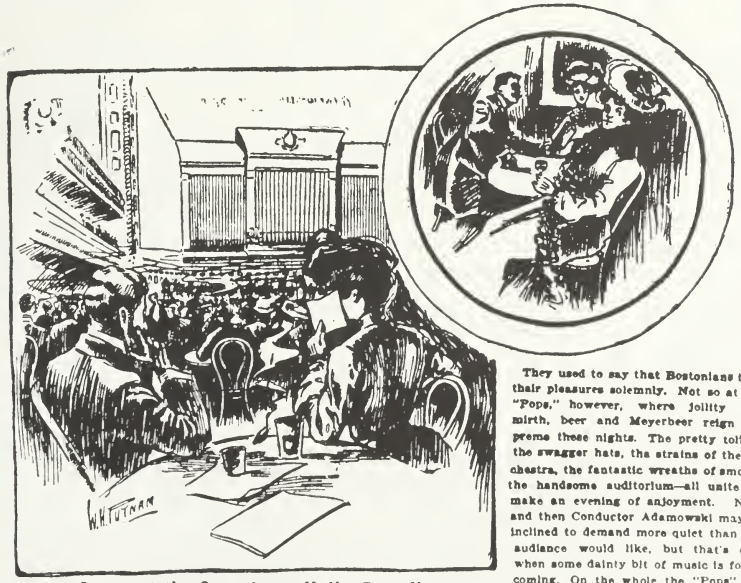
Constance Geanakoplos is an undergraduate at Yale University where she is studying piano with Professor Ward Davenny. She has also studied at the Juilliard School where she was the recipient of an honorary scholarship with Professor Sascha Gorodnitzki.

In 1977, she won the second prize in the Kosciuszki National Chopin Competition in New York City, and in 1978 won first prize in the All New England Three Rivers Piano Competition held in Boston. As a result she was heard in recital on WGBH Morning Pro Musica this past March. She was also one of the top prize-winners in the National Three Rivers Piano Competition held in Pittsburgh in 1978 in which her performance of the Mozart C minor Piano Concerto, K.491 was broadcast live over National Public Radio.

She has performed extensively with the New Haven Symphony since her debut with that orchestra when she was 11, and appears in numerous recitals at Yale, and throughout Connecticut, Boston, and in Minneapolis.

Miss Geanakoplos was invited to participate in the Berkshire Music Center Fellowship program when she was 18, and the previous summer attended the Tanglewood Young Artists Program where she received the Boston University prize for musical excellence, an opportunity made possible by her winning of the Bausch and Lomb Scholarship.

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—FROM THE BOSTON SYMPHONY ARCHIVES.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday evening 12 May 1979 at 8

ARTHUR FIEDLER conducting

THE GUILD OF THE INFANT SAVIOR NIGHT

Our Director, March	Bigelow
Overture to Fra Diavolo	Auber
Fantasia on Greensleeves	Vaughan Williams
Espana, Rhapsody	Chabrier

INTERMISSION

presenting
PETE FOUNTAIN

Basin Street Blues	Spencer-Duggan
Closer Walk with Thee	Trad.-arr. Duggan
Shine	
Summerwind	Mayer-Bain
Honky Tonk	Trad.-arr. Duggan
Pete Fountain Medley	arr. Duggan

Poor Butterfly—Time on my Hands—
If I Had You—Ain't Misbehavin'—
Up a Lazy River

CHARLES LODICE, drums; EARL VUIOVICH, piano; LLOYD ELLIS, guitar

INTERMISSION

Selections from The Most Happy Fella	Loesser

I'm the Most Happy Fella—
My Heart Is So Full of You—
Rosabella—Abbondanza—
Standing on the Corner—Big D

I Write the Songs	Johnston
Seventy-Six Trombones, from The Music Man	Willson

Among those present: East Congregational Couples Club of Milton; Revere High School Senior Class; Pre-Medical Advisors Association; Holy Trinity Lutheran Church; University of New Hampshire Rye Coop Extension Group; Boston University School of Medicine; Quinnipiac College; Wyoming Masonic Lodge of Melrose; Ponkapoag Civic Association; Sacopee Valley High School; Milford Ecumenical Council; Aldersgate United Methodist Church; Hamilton Methodist Church Couples Club; Londonderry Presbyterian Church; Jaffrey-Rindge Middle School

London, Polydor, and RCA Records — Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.



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Pete Fountain



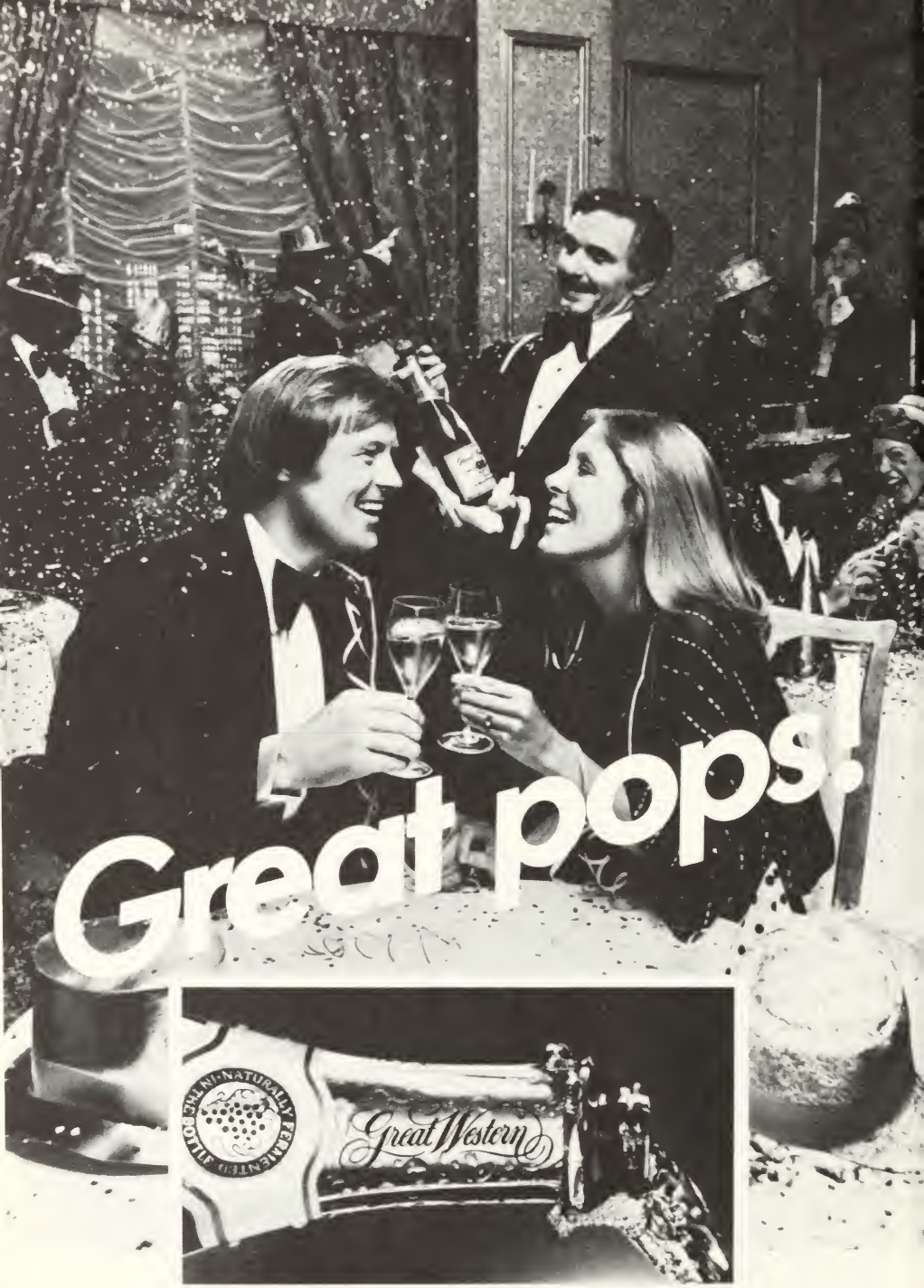
In 1939 Peter Dewey LaFontaine, Jr. was nine years old—a skinny kid with bad lungs who spent most of his time hanging around The Top Hat Dance Hall near his home in New Orleans. The Top Hat was a stronghold for Dixieland jazz and Dixieland had a stronghold on Pete Fountain even then. He knew he wanted to be a musician, and thought he wanted to be a drummer—though the family doctor had something else in mind. His prescription called for a musical instrument, the clarinet, that would strengthen Pete's lungs. Fountain's father, a natural musician, was his first teacher, but Benny Goodman and Irving Fazola were his real mentors. After endless hours of listening to their recordings and practicing, the personal sound of Pete Fountain began to emerge.

By the time he was sixteen, he had already gained a reputation on Bourbon Street. He played with the Junior Dixie Band in the famous Parisian Room, often performing for legendary jazzmen. It was a heady time of life for him, and was to lead to one of the great joys and tragedies of Fountain's youth. A call from the Opera House Burlesque Theatre brought news that Irving Fazola's band was playing there, and the caller asked if Pete would like to play, saying that he'd heard that Fountain had as good a sound as Fazola's. Irving Fazola had died that day at the age of thirty-six, and though Pete Fountain wasn't yet out of high school, he was replacing his idol on the bandstand. A few years later, Fountain joined Phil Zito's International Dixieland Express, and it was then that he met his wife Beverly. Shortly afterward, he was playing with one of the best known Dixieland bands on Bourbon Street, The Basin Street Six. But "be-bop" came into fashion the music that Fountain loved couldn't provide him or anyone else with a living. Dixieland in New Orleans was definitely asleep so Fountain went to Chicago to play with the Dukes of Dixieland. He spent most of his weekends flying back to New Orleans, and he finally returned home for good. With no work and a wife and children to consider, Fountain gave up music. He spent a year at several jobs, and then went back to playing.

Lawrence Welk gave him a second chance. A one-night television guest appearance lead to a two year association with Welk's show, and a Carnegie Hall appearance.

When Fountain returned again to New Orleans, he opened his own club, Pete Fountain's French Quarter Inn, on the corner of Bourbon Street and St. Ann. Then in August 1977, the club moved to the New Orleans Hilton.

His Bourbon Street club, recreated in the hotel, attracts capacity crowds every night, and repeated guest appearances on network television, and major new recordings have propelled Pete Fountain into yet another successful phase of his career.



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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday evening 13 May 1979 at 7:30

MITCH MILLER Guest Conductor

Overture to Poet and Peasant	von Suppé
Scherzo from A Midsummer Night's Dream	Mendelssohn
Waltz from Swan Lake	Tchaikovsky
Bacchanale from Samson and Delilah	Saint-Saëns

INTERMISSION

Concerto No. 2 for Flute and Orchestra in D major, K.314 — Mozart
- Allegro aperto
- Andante ma non troppo
- Allegro

DAVID WHITESIDE

Little Fugue in G minor — Bach

INTERMISSION

BOWDOIN BEATA

Selections from The Wizard of Oz — Osser-Arlen
- We're Off to See the Wizard—
- Somewhere Over the Rainbow—
- Ding-Dong the Witch Is Dead—
- The Merry Old Land of Oz—
- Somewhere Over the Rainbow

Sing Along with Mitch Miller
- Tiptoe through the Tulips—If You Knew Susie—When Irish Eyes are Smiling, My Wild Irish Rose—Let Me Call You Sweetheart, Bill Bailey Won't You Please Come Home—Now Is The Hour, Goodnight Sweetheart—Bye Bye Blackbird

Among those present: Avon Music Boosters Association; Independent Elementary Schools; Bowdoin Club of Boston; Fairhaven Music Parents Group; The Carroll Center for the Blind; Temple Emanuel of Lawrence; First Parish Congregational Church Couples Club of Wakefield

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For a biography of Mitch Miller please see page 23.

David Whiteside

David Whiteside began his musical studies at age eight with Friederich von Huene and Frances Snow Drinker. At fifteen, on the recommendation of William Kincaid, he became a student of Jean-Pierre Rampal in Paris and subsequently studied with Julius Baker in New York City. Following liberal arts studies at Amherst College, Mr. Whiteside pursued graduate study at the Eastman School of Music where he worked with James Galway. He has performed extensively with the Aeolian Chamber Players, the Graf-Whiteside Flute Duo, The Ensemble, l'Orchestre du Schola Cantorum of Paris, The Opera Co. of Boston, the Stamford Symphony and with Messrs. Baker and Rampal in Carnegie Hall. Mr. Whiteside teaches at Tufts University, Bowdoin College, the Bowdoin College Summer Music School and the University of Utah Summer Arts Festival.



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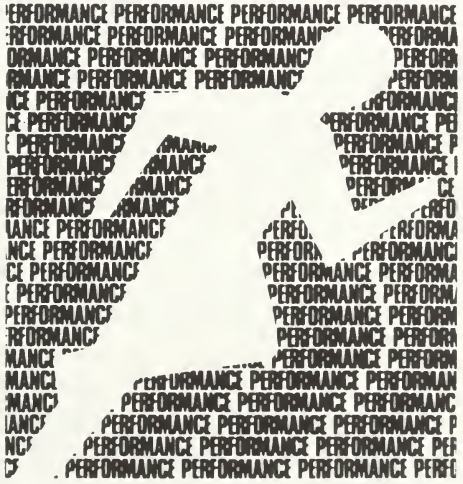
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Mr. Fiedler at Tanglewood

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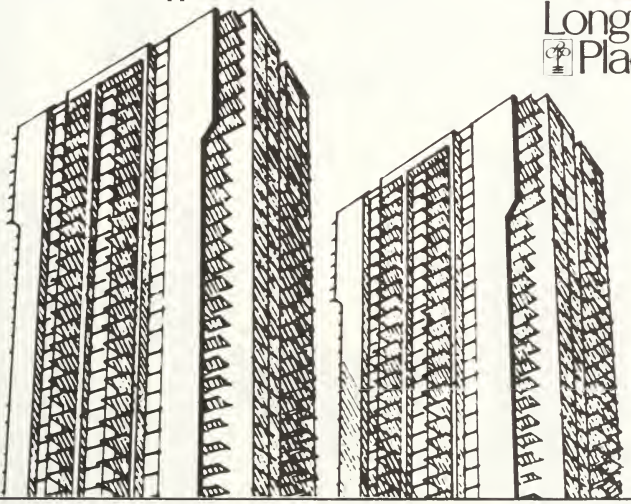
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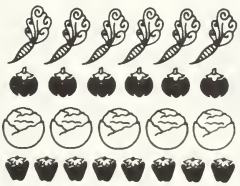
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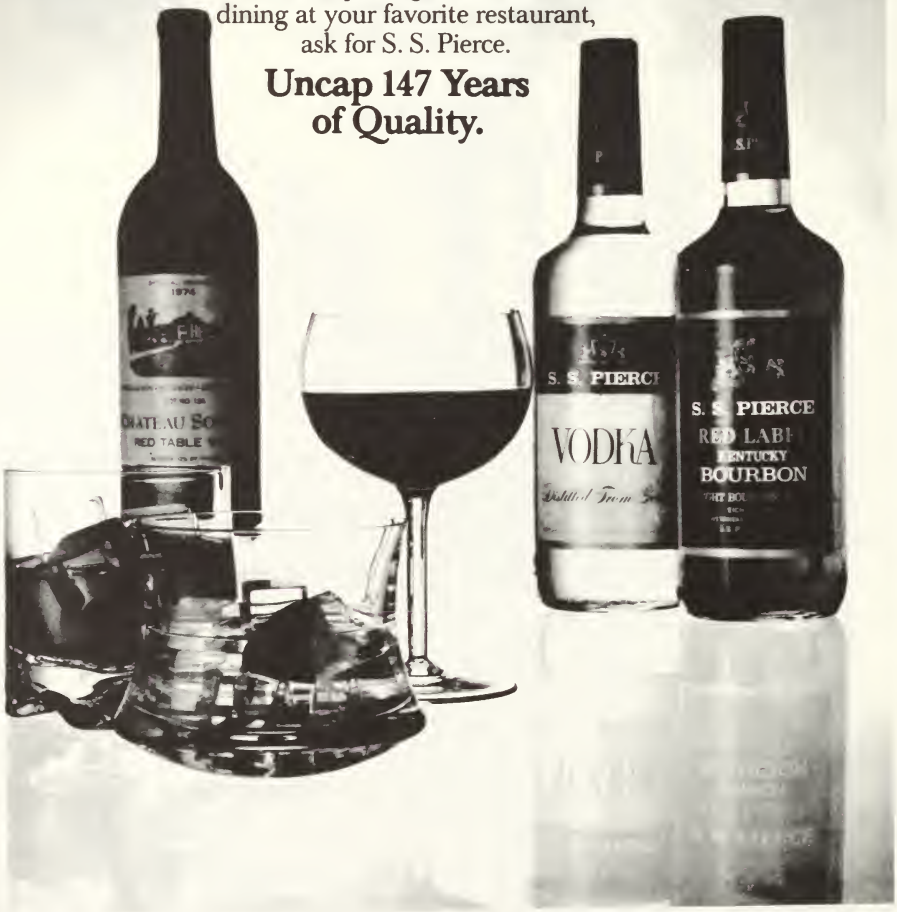
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BOSTON POPS 1979

MENU

SANDWICHES

Imported Ham	$2.50	Imported Swiss Cheese	2.50
Imported Ham & Swiss Cheese	2.50	Cream Cheese on Date Nut Bread	1.50
Breast of Turkey	2.50		

Sandwiches served on rye or white bread

CHEESES

PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

CAKES & SWEETS

Italian Cookies	.75	Dobosch Torte (7 layer)	1.00
Napoleons	.75	Cheesecake (Plain)	1.00
Macaroon Tarts	.75		

SNACKS & KEMP'S NUTS

Cheezits	.25	Mixed Nuts	.90
Pretzels	.30	Mixed Nuts (No Peanuts)	1.25
Spanish Peanuts	.55	Extra Fine Cashews	1.35
Extra Large Peanuts	.60		

CANDY CUPBOARD CANDIES

Assorted Butter Creams	2.39	Wintergreen Patties	1.25
Miniatures (5.5 oz.)	1.90	Coffee Patties	1.25
Assorted Jelly Gems	1.90	Chocolates (2 oz.)	.60
Chocolate Thin Mints	1.79	French Drops (Hard Candies)	.75
Peppermint Patties	1.25		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry & Coffee	.75	Sundaes: Chocolate, Strawberry & Pineapple	1.10

COFFEE & TEA

Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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2. Castel Ruboun Bianco
A medium dry, lively white, with a hint of effervescence.

4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet.

8. Charles Krug Chablis
Well balanced, full, rich, dry.

10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

14. Chenin Blanc,
Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine
Beaujolais Villages
Young, fruity, red, with an intense bouquet.

25. Macon Blanc, by Nicolas
From the area of Pouilly Fuisse. Clean, fresh, dry with notable finesse.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.

Pastene Wine & Spirits
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BOSTON POPS 1979

WINE LIST

CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle
	CALIFORNIA		
3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

		Glass
	NEW YORK STATE	
41	Taylor Cream Sherry	4.25
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75	1.25

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.50	1.25
Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

Please order by number and indicate whether you wish a bottle or ½ bottle.
All prices include state meal tax.

BOSTON POPS 1979

Beer & Ale

Budweiser Beer	1.00	Molson Golden Ale (Canada)	1.35
Miller Lite Beer	1.00	Heineken Beer (Holland)	1.50
Michelob Beer	1.20		

America's turning 7up

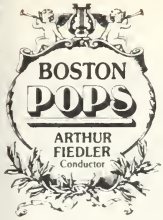
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NINETY-FOURTH SEASON 1979

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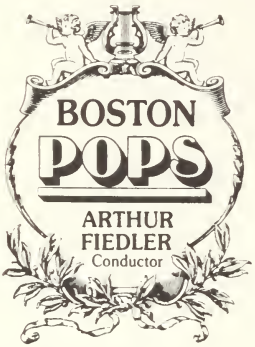
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HARRY ELLIS DICKSON
Assistant Conductor

First Violins
Emanuel Borok
Concertmaster
Max Hobart
Cecylia Arzewski
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fred Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy
*Bo Youp Hwang

Second Violins
Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Emanuel Boder
*Joseph McGauley

Violas
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Paul Fried
Fenwick Smith

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Daniel Katzen
Ralph Pottle
David Ohanian
Richard Mackey

Trumpets
Andre Come
Peter Chapman
Rolf Smedvig
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp
Ann Hobson

Organ
Berj Zamkochian

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*Participating in a system of rotated seating within each string section.



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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OUR PERFORMANCE



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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
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Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

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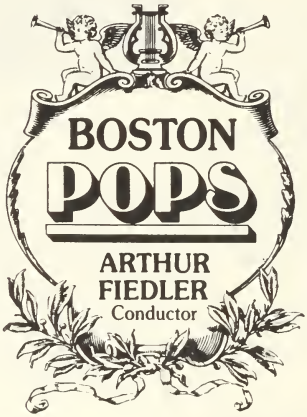
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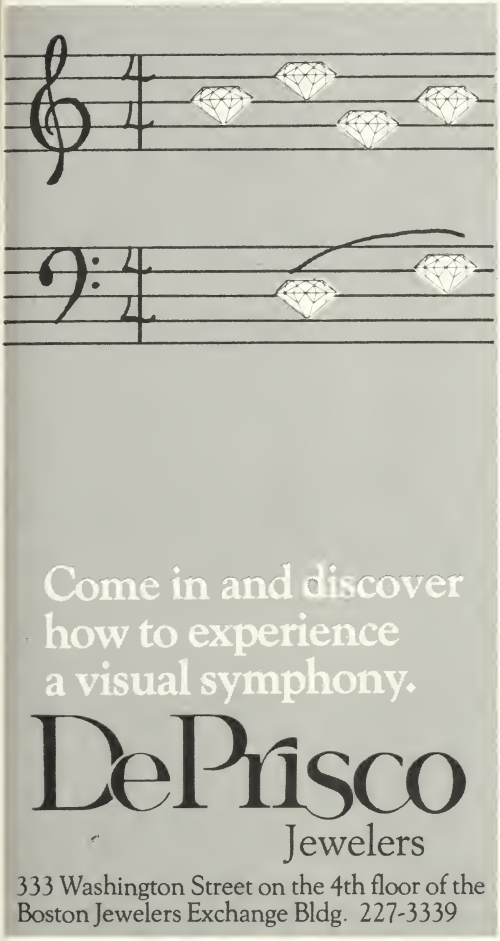
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ARTHUR FIEDLER Conductor

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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Sunday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

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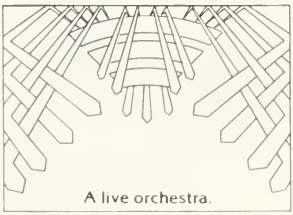


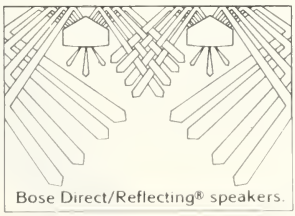
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 15 May 1979 at 8

HARRY ELLIS DICKSON conducting

High School Cadets, March — Sousa

Overture to The Barber of Seville — Rossini

Ah, fors' e lùi; Sempre libera, — Verdi
Act I of La Traviata

LOUISE CASH

Suite, from Gayne — Khachaturian
Dance of the Rosemaidens—
Lullaby—Sabre Dance

INTERMISSION

Concerto No. 2 in C minor, Op. 18 — Rachmaninoff
First movement, Moderato

TAK TAKvorian

Capriccio Espagnol — Rimsky-Korsakoff
Alborada—Variations—Alborada—
Gypsy Scene—Fandango of the Asturias

INTERMISSION

Selections from The Man of LaMancha — Leigh
I, Don Quixote—Dulcinea—Aldonza—
Golden Helmet of Mambrino—
I'm Only Thinking of Him—
Knight of the Woeful Countenance—
To Each His Dulcinea—The Impossible Dream

Staying Alive and How Deep Is Your Love, from — Gibb-Hayman
Saturday Night Fever

Copacabana — Manilow-Hayman

Look Sharp, Be Sharp — Merrick-Bennett

Among those present: Affiliated Hospitals Center; Society of Photographic Scientists and Engineers; Emmanuel College Alumnae; Sitzundjibbers; Neighborhood Club of Quincy; Wellesley Junior High School; National Oil Jobbers Council; North Kingstown High School Band; Emmanuel College Senior Class; Middleborough High School Music Department

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Louise Cash

Soprano Louise Cash has a repertoire that ranges from Scarlatti to Schoenberg with an emphasis on the Romantic period, and she is comfortable in both opera and the recital hall. She made her London debut at Wigmore Hall, and later made her debut in Europe at Vienna's Palais Palffy. Miss Cash has sung principal roles with among others, the Boston Lyric Opera, Associate Artists Opera, Cambridge Opera, the New York Grand Opera, and the New England Regional Opera. In addition, Miss Cash has made appearances as soloist with choral societies and instrumental ensembles in and around Boston including the Chorus Pro Musica, the Boston Festival Orchestra, and the Concerts Alive Chamber Ensemble. She has been heard frequently on radio and television as a solo recitalist and as a lecture-recitalist on educational television.

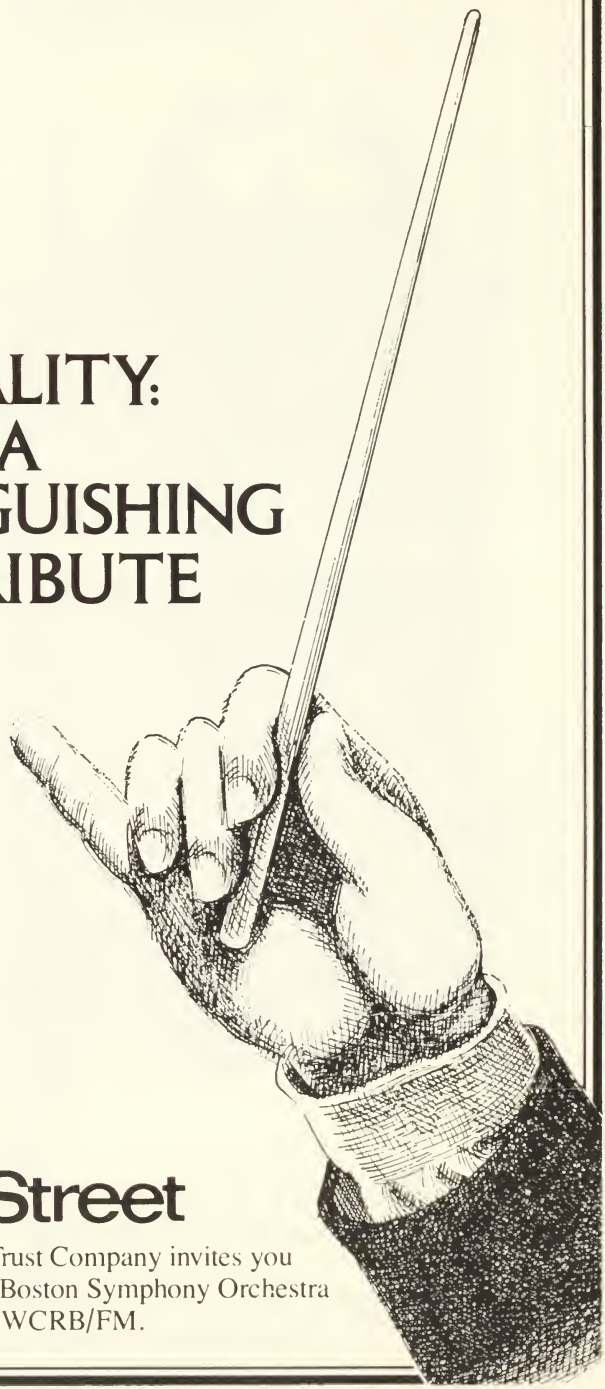
Louise Cash holds the degree of Master of Music from Boston University, and is on the music faculty of Emmanuel College.

TAK TAKvorian

Dr. TAK TAKvorian is a graduate of Harvard College and Stanford Medical School. He took his Internship and Residency at the Hospital of the University of Pennsylvania and was an Oncology Fellow at the Sidney Farber Cancer Center. He is currently on the staff of the Sidney Farber Cancer Center, at Peter Bent Brigham Hospital, and Harvard Medical School where he is a cancer specialist.

Musically, Dr. TAKvorian has studied with David Bacon of the Longy School of Music. He was the winner of the Harvard-Radcliffe Orchestra Concerto Competition in 1969, and he made his debut with the Boston Pops in the spring of that year playing Prokofiev's Piano Concerto No. 3. He has been heard in numerous local recitals, including recitals at the Gardner Museum.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 16 May 1979 at 8

NEWTON WAYLAND Guest Conductor

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT

Overture to Die Fledermaus	Strauss
Pavane for a Dead Princess	Ravel
Capriccio Espagnol Alborada—Variations—Alborada— Gypsy Scene—Fandango of the Asturias	Rimsky-Korsakoff

INTERMISSION

Ave Maria	Schubert
Habanera, from Carmen	Bizet
My Heart Belongs to Daddy	Porter-Wayland
LAETITIA BLAIN	
Excerpts from Cakewalk Grand Walkaround Wallflower Waltz Gala Cakewalk	Gottschalk-Kay

INTERMISSION

Theme and Dance, from Star Wars	Williams-Hayman-Wayland
Waltz, In Memory of Keith	Wayland
Feels So Good	Mangione-Wayland
Variations on Varsity Drag	DeSylva-Wayland
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Hail Alma Mater	T. J. Hurley '85
London, Polydor, and RCA Records	Baldwin Piano

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I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks... and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston St., Boston (526-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

GUEST ARTISTS

Newton Wayland



Newton Wayland was born and raised in Santa Barbara, California, and came to the East Coast to attend Harvard. He also attended the New England Conservatory graduating with highest honors with a Bachelor of Music degree in Arranging, and a Master of Music degree in Chamber Music. While at the NEC, Mr. Wayland was Music Director of the Gateway Playhouse in New Jersey; was founder and Director of the Funtastics, a group of singing waiters and waitresses on Cape Cod; Music Director of the Charles Playhouse in Boston; and host of an educational television show called "Performance". He was also a pianist and harpsichordist with the Boston Symphony Orchestra.

Since that time he has been Music Director of Public Television's Emmy-Award winning children's show "ZOOM" (Paramount and Child-Art Records), has conducted opera for the Associate Artist Opera Company and the Castle Hill Summer Festival Series, has played and arranged for Arthur Fiedler and the Boston Pops (Polydor and RCA Records); written film and TV music (NOVA-theme and incidental music for many shows, "Catch a Rainbow", "Feeling Free", "Including Me" and "The Virgin Island Experience"); was Music Director and Arranger for the off-Broadway show "Berlin to Broadway With Kurt Weill" (Paramount Records); is Music Director of "Adventures in Music", a concert series for children; and founded and leads The Music* Machine.

Mr. Wayland has been a guest conductor with the Boston Pops for several years, and has recently conducted the Washington National Symphony at the Kennedy Center, the Rochester Philharmonic where he will return this season, the Chautauqua Symphony Orchestra, and the Minnesota Orchestra (including a Star Wars Extravaganza complete with laser and light show).

Immediately following these three May dates with the Boston Pops, he returns to Minneapolis to conduct the Minnesota Orchestra in a repeat of the highly successful Cabaret concerts that he conducted there last year. In June, he will conduct four all-Gershwin concerts in Minneapolis featuring his wife, mezzo-soprano Jan Curtis, and then in July three more outdoor concerts of American music, before returning to the Symphony Hall podium later in July.

Laetitia M. Blain

Mezzo-soprano Laetitia M. Blain studied voice with Sr. John of the Eucharist in Woonsocket, R.I., with Ward Abusamra at the University of Rhode Island and with Katherine Hansel, Raymond Maguire and Michael Cordovana at the School of Music of the Catholic University of America in Washington, D.C. where she received her Masters in Music. She also studied at the Academy of Music in Vienna, Austria and coached with Oren Brown in New York.

Ms. Blain was soloist and musical director of the JM Choral Group for five Columbia recordings. She has made several guest appearances on CBS-TV as soloist with the Peloquin Chorale and has been heard frequently in concert with the University Chorale of Boston College.

She is currently Director of Liturgical Arts in the University Chaplaincy of Boston College.

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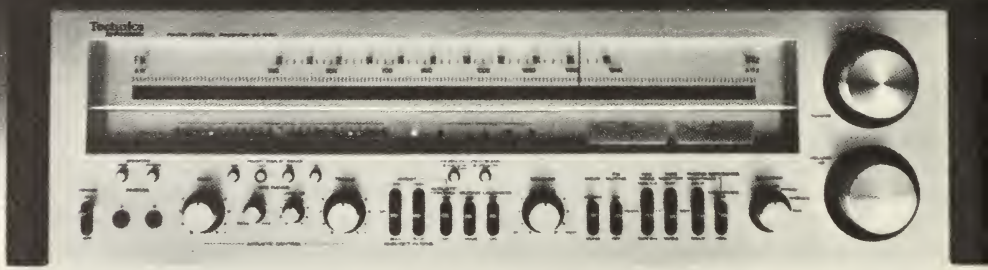
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 17 May 1979 at 8

HARRY ELLIS DICKSON conducting

TUFTS UNIVERSITY NIGHT

Introduction to Act III, from Lohengrin	Wagner
Overture to The Merry Wives of Windsor	Nicolai
Jalousie	Gade
Suite from Swan Lake Opening Scene—Czardas— Dance of the Swans—Valse	Tchaikovsky

INTERMISSION

Tales from the Vienna Woods	Strauss
Capriccio Italien	Tchaikovsky

The BEELZEBUBS will perform during the second intermission.
James A. Marilley, President; Andrew R. Cranin, Music Director;
John C. Koegh, Business Manager

Fugue for Tinhorns	Loesser-Cranin
House at Pooh Corner	Loggins-Stothof
King Tut	Martin-Cranin
Bandstand Boogie	Albertine-Elgar

INTERMISSION

Selections from Girl Crazy I Got Rhythm—Embraceable You— Bidin' My Time—But Not For Me	Gershwin-Anderson

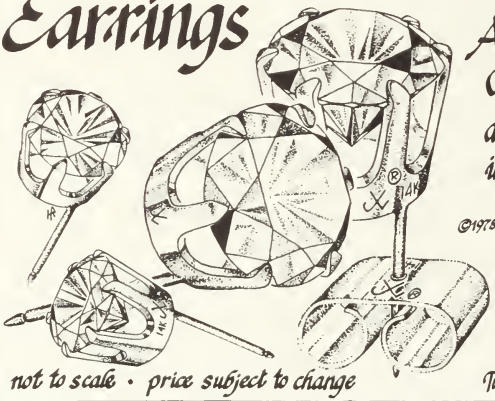
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O Mio Babbino, from Gianni Schicchi	Puccini
Italian Street Song	Herbert

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Peter Cokkinias

Peter Cokkinias, a native of Springfield, Massachusetts, is on the faculties of Tufts University and the New England Conservatory of Music. A graduate (D.M.A.) of the College-Conservatory of Music in Cincinnati, Dr. Cokkinias is founder and Artistic Director of the Tufts Opera Theatre which most recently produced Carlisla Floyd's "Susannah". He has performed with the Boston Symphony and the Boston Pops orchestras, and with the Cincinnati and Hartford symphonies.



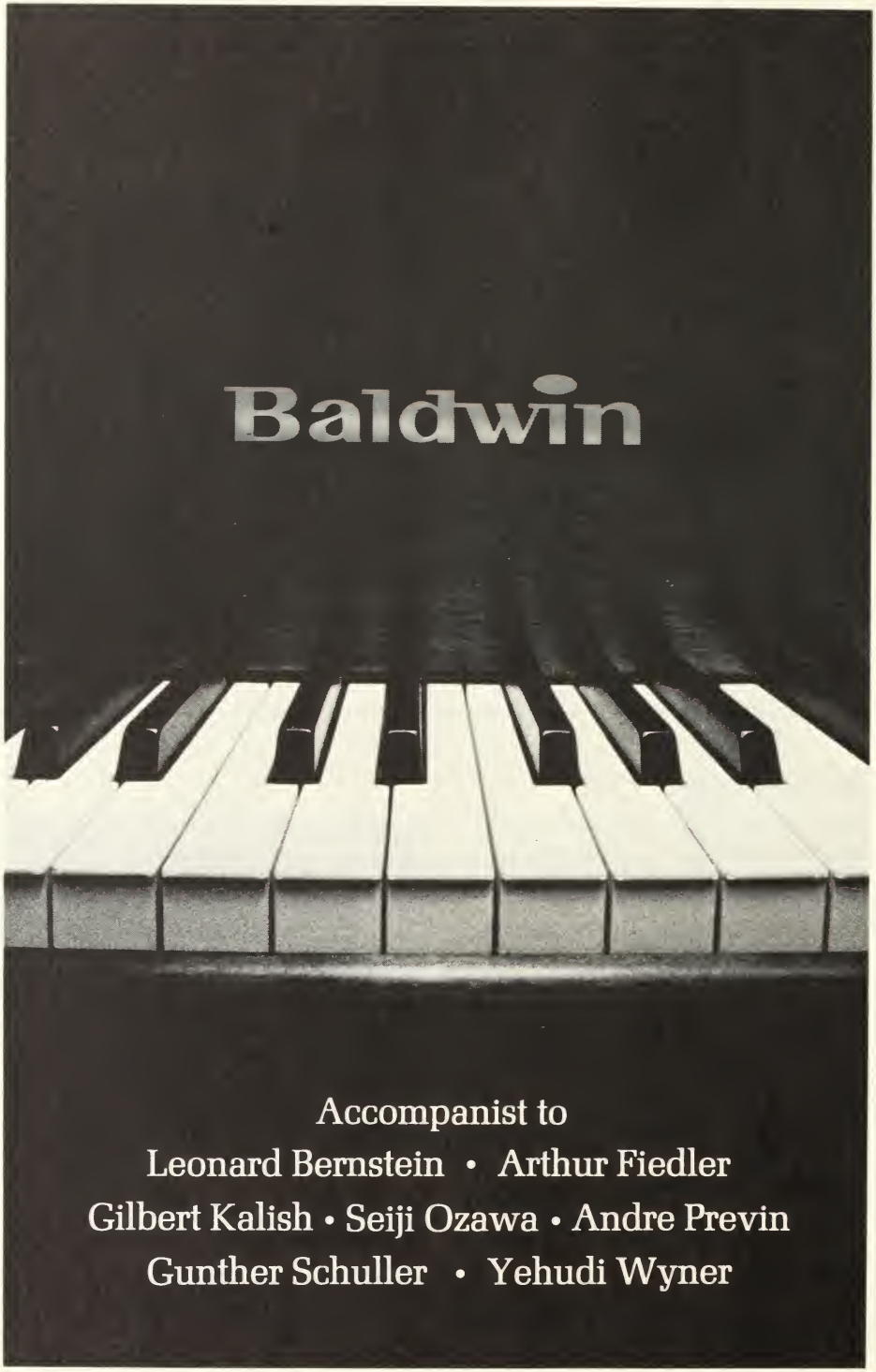
Ellen Kazis

Soprano Ellen Kazis studied vocal performance at the Eastman School of Music and holds a B.A. in Music from Tufts University. She has also studied the violin.

Miss Kazis has sung major roles with the Tufts University Opera Theatre including Zerlina in Mozart's "Don Giovanni," and Pappagena in "The Magic Flute." She is also active in area choral groups including the Temple Mishkan Tefila Choir, Newton, Massachusetts, and the Boston University Tanglewood Institute.

Her vocal training has included studies with Jan Curtis, Donna Roll, Helen Boatright, and she is currently studying with Rodney Gissik.




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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 18 May 1979 at 8

NEWTON WAYLAND Guest Conductor

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT

Overture to Die Fledermaus — Strauss

Pavane for a Dead Princess — Ravel

Capriccio Espagnol — Rimsky-Korsakoff
Alborada—Variations—Alborada—
Gypsy Scene—Fandango of the Asturias

INTERMISSION

Premiere Rhapsody — Debussy

ROBIN SELETSKY

The Willow Song, from Baby Doe — Moore

BETSY SNIDER

Excerpts from Cakewalk — Gottschalk-Kay
Grand Walkaround
Wallflower Waltz
Gala Cakewalk

The NEW ENGLAND CONSERVATORY CHORUS will perform during the second intermission.
Lorna Cooke de Varon, Director—Anthony Manoli, Accompanist
The Brahms Gypsy Songs

INTERMISSION

Theme and Dance, from Star Wars — Williams-Hayman-Wayland

Waltz, In Memory of Keith — Wayland

Feels So Good — Mangione-Wayland

Variations on Varsity Drag — DeSylva-Wayland

Among those present: Hopkinton Congregational Church; Milton Academy Class of 1954; Delta Upsilon; Kennedy Community School; Brockton Hospital; Rotary Club of Topsfield; Waltham City Hall Associates; Ladies of Merrimack College; Hamilton House; Pine Manor College; Stigmatine Ladies Guild; Aquinas Junior College of Newton; One Plus One Club; Thomas B. Pollard PTA; Bolton Couples Club; St. Adelaide's Couples Club.

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For a biography of Newton Wayland please see page 23.

Robin Seletsky

Robin Seletsky is a native of Brooklyn, New York, and is a graduate of the School of Performing Arts in New York City. She earned a B.M. degree from the New England Conservatory where she is a member of the Scholarship Wind Quintet, the New England Conservatory Symphony Orchestra, and the Wind Ensemble. She is also a member of the Boston Civic Symphony.

Miss Seletsky has appeared in solo performance in Carnegie Recital Hall in February of this year playing a contemporary piece written for her by her father, composer Harold Seletsky.

Her first studies were with her father, and she is currently studying with Peter Hadcock of the Boston Symphony Orchestra.

Miss Seletsky plans to earn an M.M. degree at Juilliard.

Betsy Snider

Betsy Snider is a native of Mansfield, Ohio, and a graduate of the University of Florida where she earned a B.M. degree, and the New England Conservatory where she earned an M.M. degree in voice.

In 1977 she was awarded the New England Conservatory Patron's Scholarship, and this year, she was first place winner of the New England Regional Auditions for the Metropolitan Opera Company. She was also selected to participate in the first annual Eleanor Steber competition in June.

Miss Snider has sung major roles with the New England Conservatory Opera Theatre including the role of Prima Donna in Donizetti's "Le Convenience et Inconvenience al Teatro" which she sang in February of this year. She has performed World Premieres of major contemporary works in both Jordan Hall in Boston and Alice Tully Hall in New York.

She is currently studying with Mark Pearson at the New England Conservatory, and has studied both piano and voice privately with Sarah Raitch, and Dr. Richard Wink respectively.

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ARTHUR FIEDLER conducting

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Wedding March, from Le Coq d'Or	Rimsky-Korsakoff
Festive Overture, Op. 96	Shostakovitch
Prayer of Thanksgiving	Valerius
Roumanian Rhapsody No. 1 in A major, Op. 11	Enesco

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Them There Eyes	Pinkard and Tracy-Knight
As Time Goes By	Hupfeld-Knight
Souveniers de Villigren	Grappelli-Schuller
Someone to Watch Over Me	Gershwin-Knight
I've Got Rhythm	Gershwin-Knight

BUCKY PIZZERELLI, guitar

Dale Warren, a student at Boston University, will be performing on the evenings of 1 and 3 June.

INTERMISSION

Richard Rodgers Waltzes Lover—Falling in Love with Love— Oh, What A Beautiful Morning— It's A Grand Night For Singing	arr. Anderson
Send in the Clowns, from A Little Night Music	Sondheim
Copacabana	Manilow-Hayman

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Stephane Grappelli

Few musicians can claim as long a performing and recording career a jazz violinist Stephane Grappelli. In 1934, he created the first all string jazz quintet, The Quintet of the Hot Club of France, with the legendary gypsy guitarist Django Reinhardt. With a twinkle in his eye, Grappelli will tell you that he and Reinhardt created the first rock group; the first modern ensemble with three guitars, and that they were playing what he calls "free jazz" nearly 45 years ago.

His first experience with music was when he was six as a dancing student of Isadora Duncan. He says he wasn't very successful as a dancer, but heard some wonderful music through her. Then after World War II, his father bought him a ¾ violin. "There was no money for lessons," Grappelli says, "so my father took a book from the library and we learned solfeggio together. I never had a violin teacher, so I learned good position and posture by sheer luck."

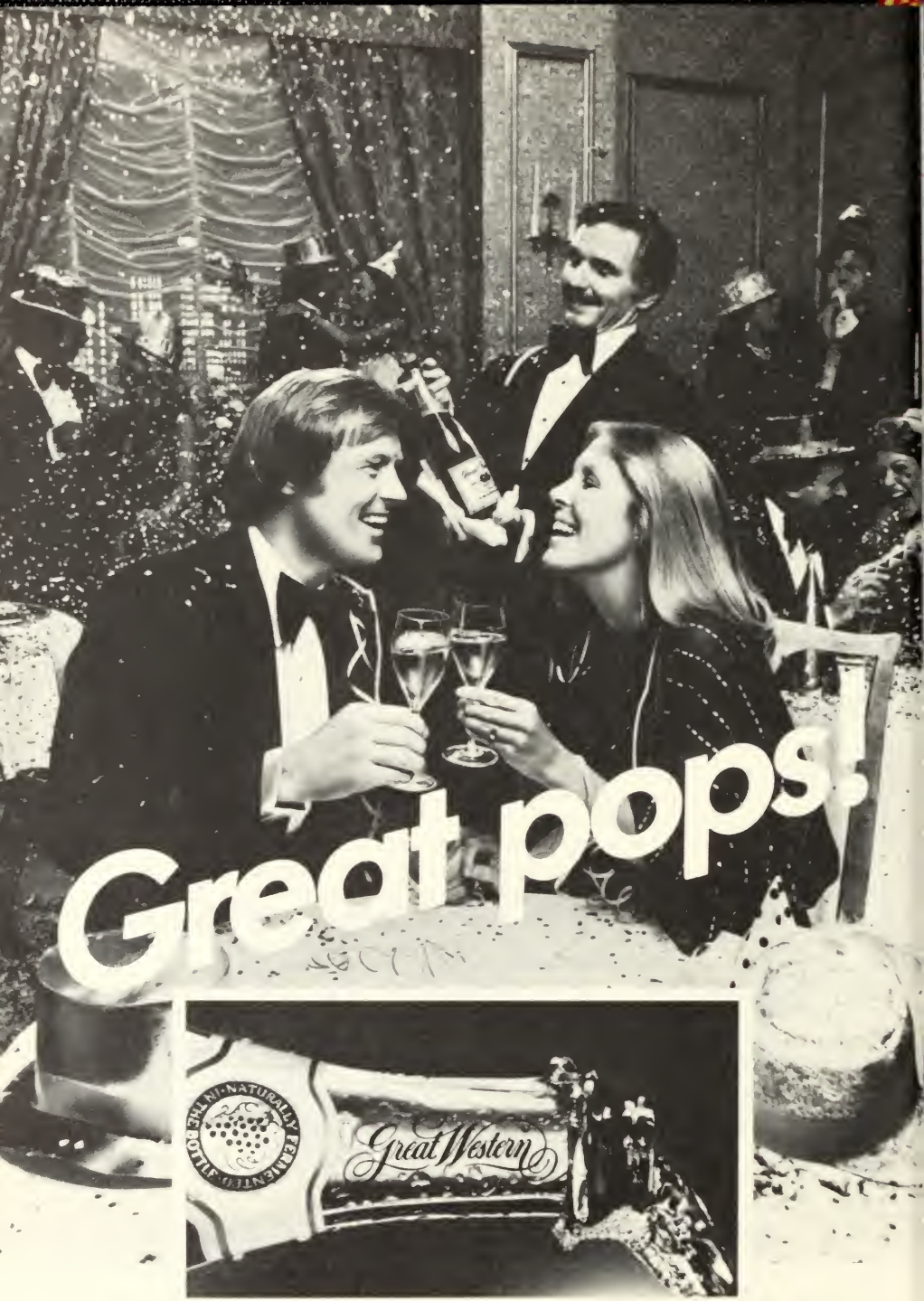
At 14, Grappelli got a job in a pit band in a cinema. "That's where I really learned to play and to read music—three hours during the day, three in the evening. I played in tune and that's why they kept me. It was about this time I heard my first jazz music. I was first attracted to black musical interpretation and atmosphere by chance. I remember hearing a tune called 'Stumbling' on a record performed by a group called Mitchell's Jazz Kings . . . it drove me insane. Soon after that I listened through the door of a nightclub to a pianist, saxophone and drums playing 'Hot Lips; and that drove me crazy too. So when Charlie Chaplin came on the screen in that cinema, I started playing 'Stumbling' . . . "

Grappelli met Django Reinhardt during the 30's and their association led not only to the Quintet of the Hot Club of France, but numerous recordings.

In 1975 Stephane's career won him recognition from the French Government when he was made a member of the Legion of Honor. During the last ten years, he has performed all over the world, and has recorded prolifically, releasing albums with Duke Ellington, Oscar Peterson; and recently with Jean-Luc Ponty, Gary Burton, Paul Simon, and Yehudi Menuhin among many others. He made an appearance in the Federico de Laurentiis film "King of the Gypsies."

In 1978, Grappelli celebrated his 70th birthday and was honored on French National Television with a three-hour live telecast.

In constant demand for performances all over the world, Stephane laughs at any suggestion of retiring. "Music is my whole life. I have the joy it brings me personally and I enjoy the satisfaction I am able to bring to audiences of all ages. I also get the opportunity to travel constantly and that in itself is a major interest. I enjoy talking with young people and finding out what is going on **now** for that will be our tomorrow. I suppose I'll play till I drop."



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Overture to Die Fledermaus	Strauss
Pavane for a Dead Princess	Ravel
Capriccio Espagnol	Rimsky-Korsakoff
Alborada — Variations — Alborada — Gypsy Scene — Fandango of the Asturias	

INTERMISSION

Piano Concerto No. 2 in G minor, Op. 22	Saint-Saëns
Andante sostenuto	
Allegro scherzando	
Presto	

BERTICA SHULMAN CRAMER

INTERMISSION

Theme and Dance, from Star Wars	Williams-Hayman-Wayland
Waltz, In Memory of Keith	Wayland
Feels So Good	Mangione-Wayland
Variations on Varsity Drag	DeSylva-Wayland

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Bertica Shulman Cramer

Bertica Shulman Cramer, who was born in Havana, Cuba, began studying piano at the age of three. She gave her first concert the following year, and at seven was soloist with the Havana Symphony Orchestra. At the close of World War II she received a scholarship to the Longy School of Music and during subsequent years studied with Boris Goldovsky, Nadia Boulanger and Claudio Arrau, and at the Berkshire Music Center at Tanglewood. She made her Boston debut in Jordan Hall, and has been soloist many times with the Boston Pops and at Esplanade concerts. Besides private teaching she is a member of the faculty of the Dana Hall School of Music in Wellesley, coaches opera and is a member of the faculty of the Goldovsky Opera Institute at Southeastern Massachusetts University in Dartmouth.



Promenade Concert circa 1880

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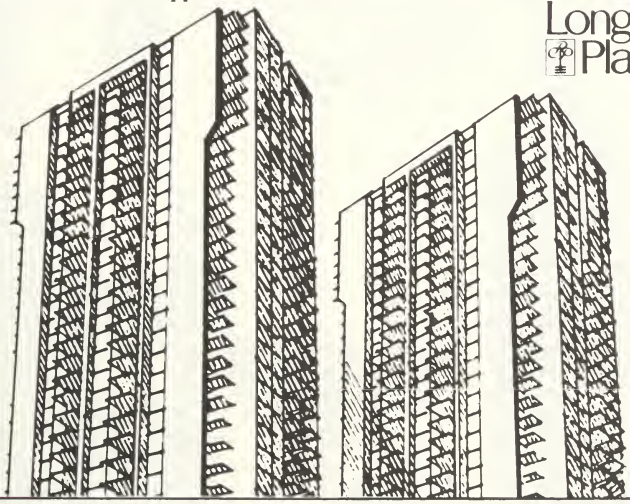
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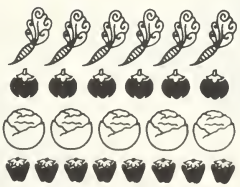
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Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

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Macaroon Tarts	.75		

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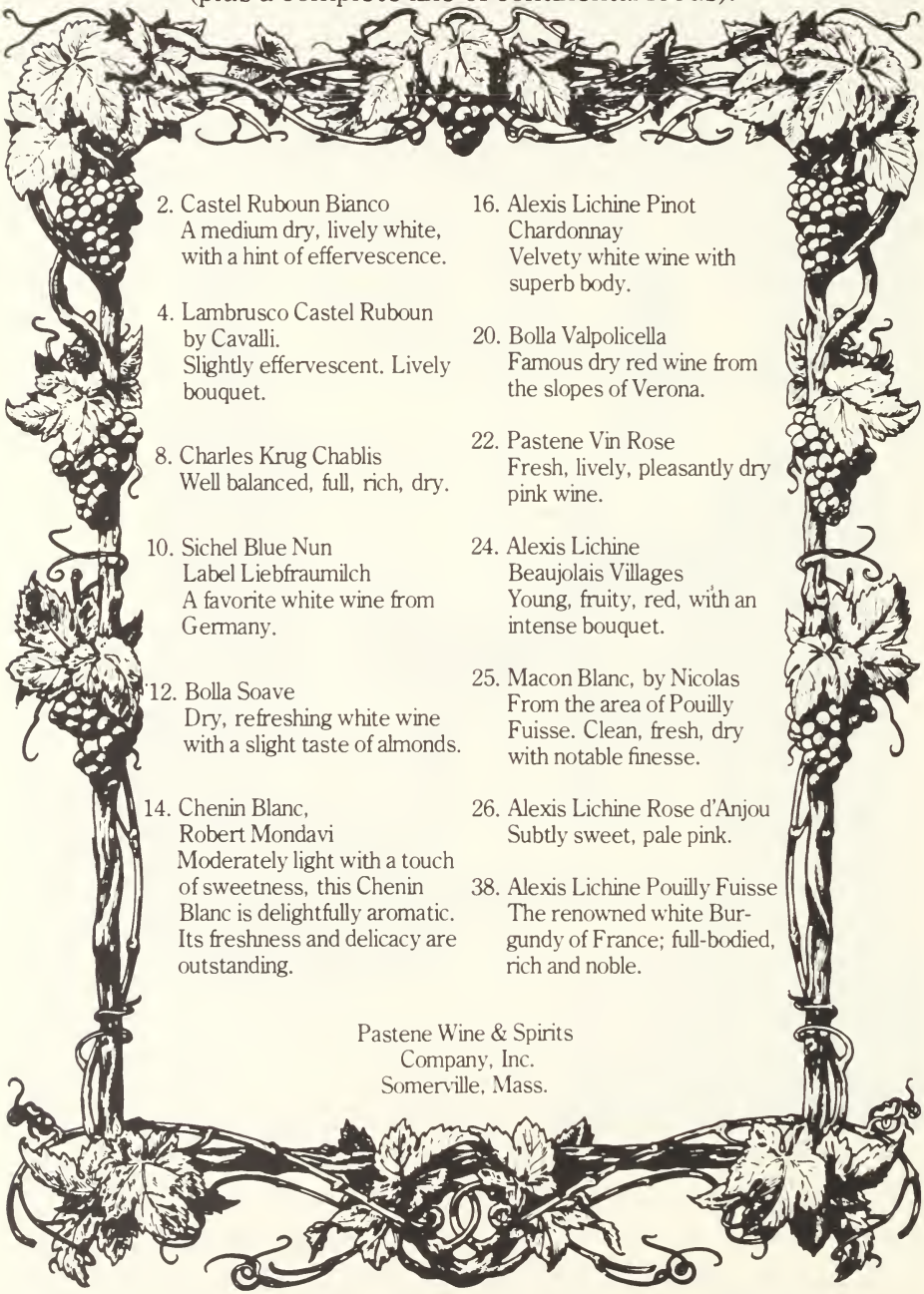
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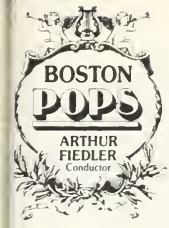
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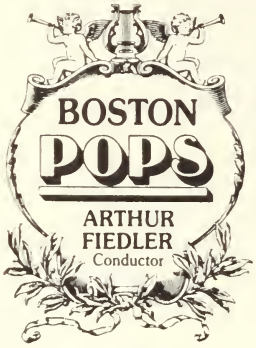
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HARRY ELLIS DICKSON
Assistant Conductor

First Violins
Emanuel Borok
Concertmaster
Max Hobart
Cecylia Arzewski
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fred Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy
*Bo Youp Hwang

Second Violins
Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Emanuel Boder
*Joseph McGauley

Violas
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
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Cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
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Basses
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Paul Fried
Fenwick Smith

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Daniel Katzen
Ralph Pottle
David Ohanian
Richard Mackey

Trumpets
Andre Come
Peter Chapman
Rolf Smedvig
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp
Ann Hobson

Organ
Berj Zamkochian

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Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

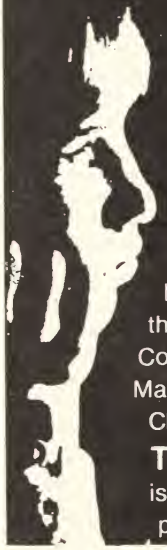
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

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OUR PERFORMANCE



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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

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To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel. 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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Conductor

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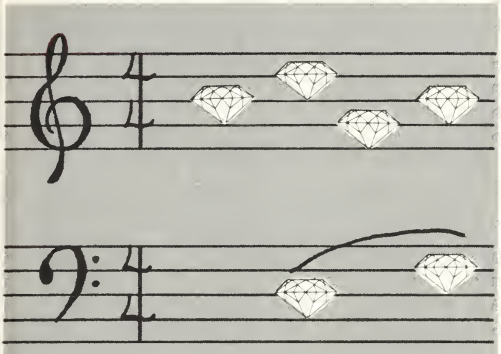
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Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

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14 May	28 May
21 May	4 June
28 May	11 June
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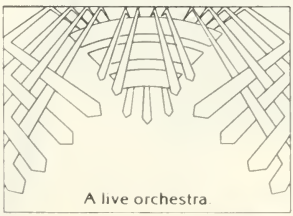
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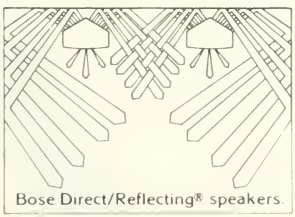


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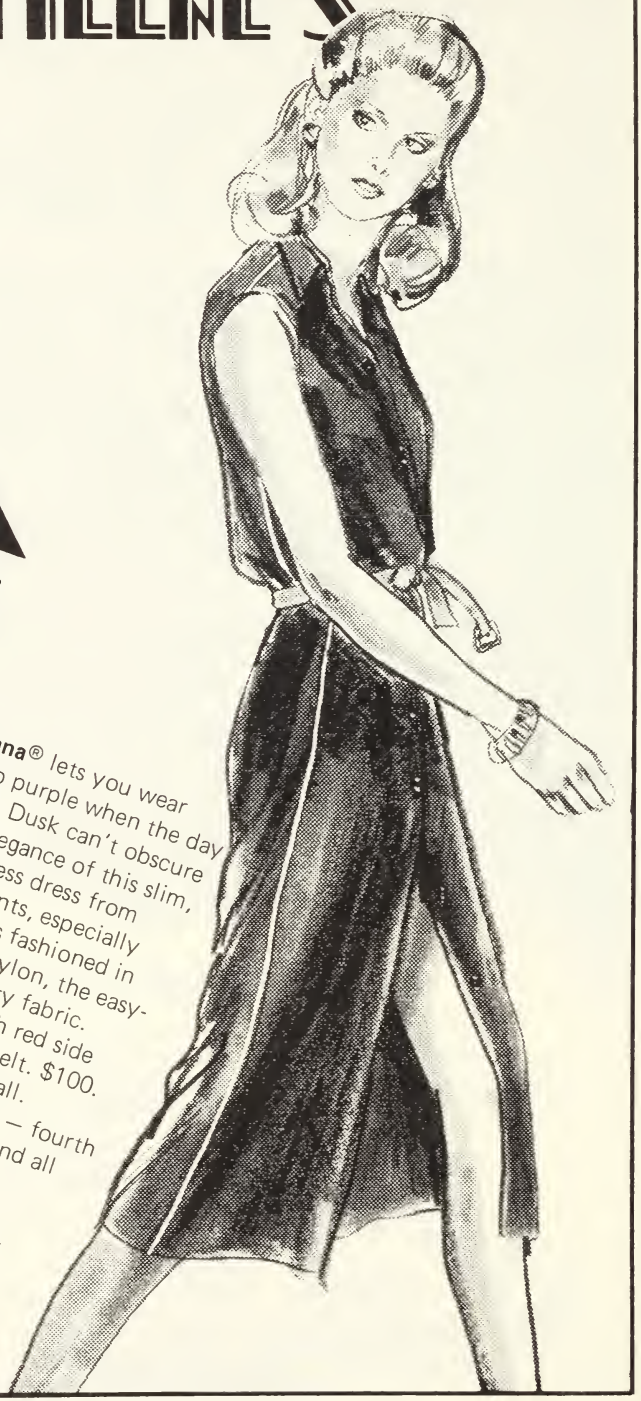


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Canzonetta: Andante
Finale: Allegro vivacissimo

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Joseph Silverstein

Joseph Silverstein, Assistant Conductor of the Boston Symphony Orchestra since the beginning of the 1971-72 season, and Concertmaster since 1962, joined the Orchestra in 1955 at the age of twenty-three. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute as a scholarship student. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist, and among the orchestras he has played in are the Houston and Denver Symphonies, and the Philadelphia Orchestra. In 1959 he was one of the winners of the Queen Elizabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumberg Award.

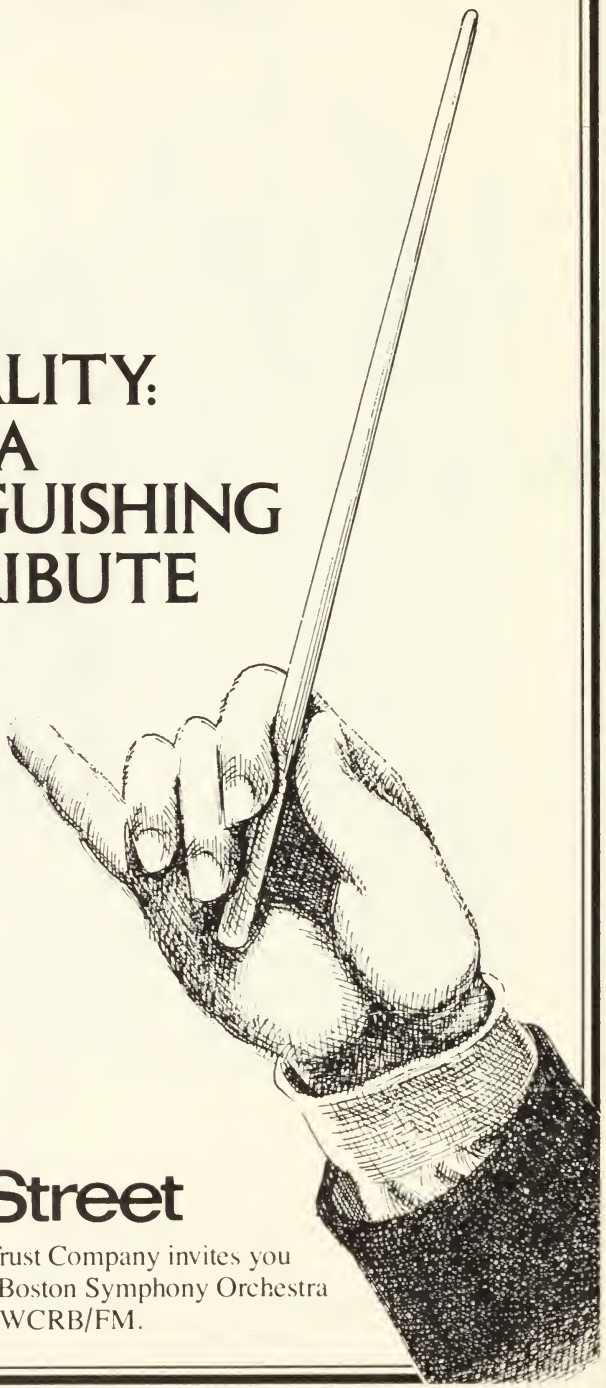
Mr. Silverstein has established an international reputation as soloist and as first violinist of the Boston Symphony Chamber Players, having led their 1967 tour of the Soviet Union, Germany, and England. He is chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Professor of Music at Boston University. During the 1969-70 season he made his debut as conductor with the Boston Symphony and



Boston Pops Orchestra and he now conducts the Orchestra frequently.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal in the Herbert von Karajan Youth Orchestra Competition in Berlin.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 23 May 1979 at 8

ARTHUR FIEDLER, conducting

Entrance of the Guests, from Tannhäuser	Wagner
Overture to Mignon	Thomas
Serenade	Schubert
Tales from the Vienna Woods	Strauss

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra — Rachmaninoff

JOELA JONES

INTERMISSION

Selections from Show Boat — Kern

Introduction—Make Believe—
Why Do I Love You—
Can't Help Lovin' Dat Man—
You Are Love—Bill—Ol' Man River

Copacabana — Manilow-Hayman

Blue Towers, March — Fine

Among those present: Gordon College; Brandeis University National Women's Committee; Rockport Teachers Association; First National Bank of Boston; Galloway Travel Inc.; The Forty-Niners; Harvard Medical School-Cardiac Angiography; Boston Aid to the Blind; Wednesday Nighters Second Congregational Church

London, Polydor, and RCA Records — Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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Because sometimes . . . . . lighter is righter.



The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks . . . and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston St., Boston (526-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

GUEST ARTIST

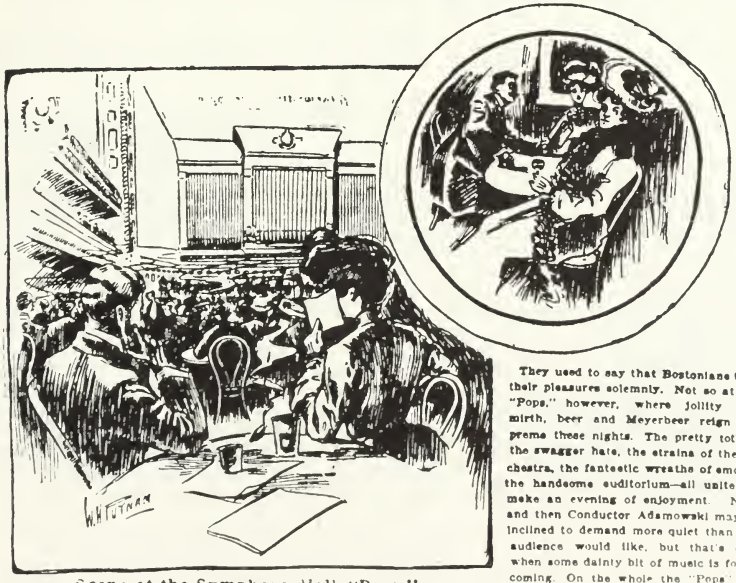
Joela Jones

Joela Jones, a native of Miami, Florida, appeared as soloist with the Miami Symphony Orchestra at the age of 12. When she was thirteen she was granted a full scholarship to the Eastman School of Music, where she performed with Dr. Howard Hanson and the Eastman Philharmonia and the Rochester Philharmonic. She made her New York debut with Arthur Fiedler and the Metropolitan Opera Orchestra at Lewisohn Stadium. Miss Jones first appeared as soloist with the Cleveland Orchestra under the direction of George Szell in a program of American music sponsored by the Rockefeller Foundation and since then has made frequent solo appearances with the Orchestra and Lorin Maazel in Cleveland and on tour.

She was appointed principal of the Keyboard Instruments Section of the Cleveland Orchestra in 1972, playing piano, organ, harpsichord, and celeste; she now holds the Rudolph Serkin endowed chair. Miss Jones has been soloist with the orchestras of Chicago, Philadelphia, Detroit, Houston, and Boston and has performed extensively in solo and chamber music recitals. The pianist has a Master of Music Degree from the Cleveland Institute of Music where she studied with Arthur Loesser and Victor Babin.

The artist has recorded for Orion Records with the London Symphony Orchestra, playing works by Poulenc and d'Indy. Her recording of Chopin's F Minor Piano Concerto with the Royal Philharmonic Orchestra was recently released on the Musical Heritage Label. In 1975 she and Richard Weiss, first assistant principal cellist of the Cleveland Orchestra were married. They are members of the New Cleveland Consort, a Cleveland-based chamber music group comprised solely of Cleveland Orchestra members.

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They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

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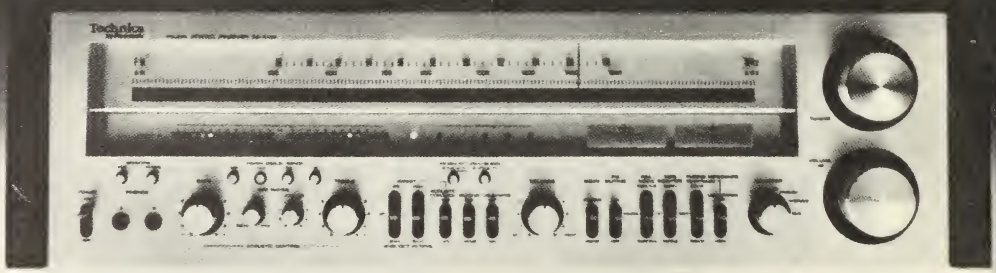
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 24 May 1979 at 8

HARRY ELLIS DICKSON conducting

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Semper Fidelis, March	Sousa
Overture to La Forza del Destino	Verdi
Jalousie	Gade
Suite from Gaite Parisienne Overture — Allegro brillante — Polka — Galop — Valse — March — Can-Can — Finale	Offenbach

INTERMISSION

Piano Concerto in A minor, Op. 54 First movement, Allegro Affettuoso KAREN LASALLE	Schumann
Roumanian Rhapsody No. 1 in A major, Op. 11	Enesco

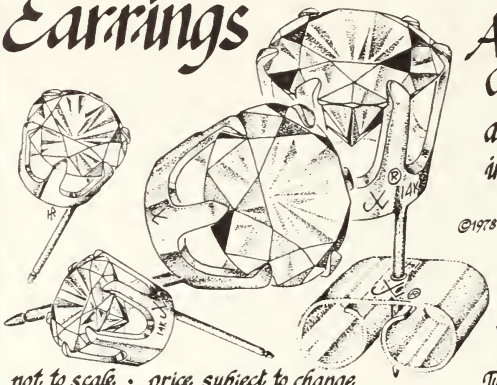
INTERMISSION

Saturday Night "Fiedler"	Gibb-Davis
You Light Up My Life	Brooks
Boogie Woogie Bugle Boy	Raye-Prince

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GUEST ARTIST

Karen LaSalle

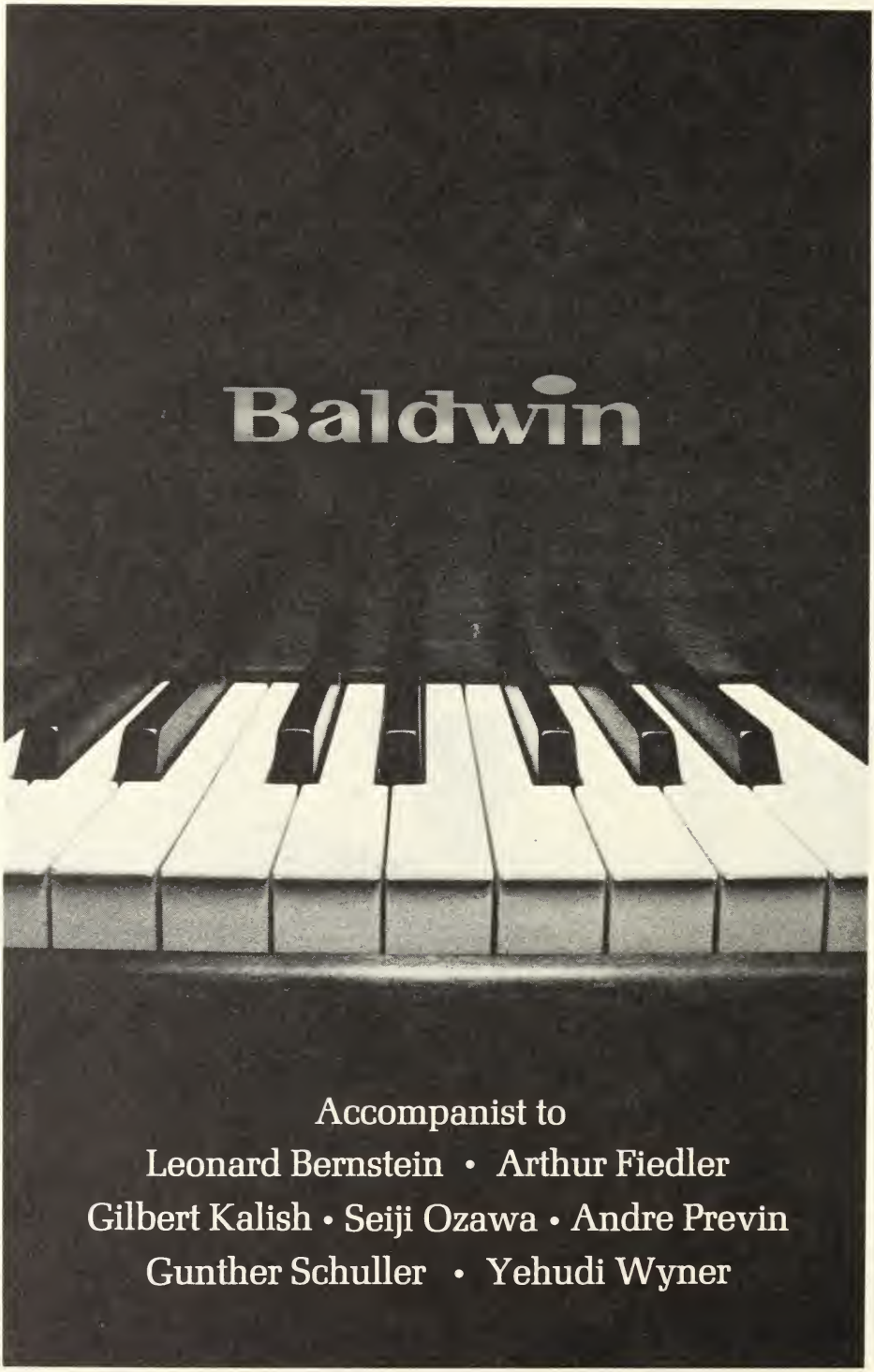
Karen LaSalle received a Bachelor of Music Degree from the New England Conservatory and has studied piano with Russell Sherman. She has also studied with Jacob Maxin. She has appeared as a soloist with the chamber ensembles in colleges, churches, public schools and for various private functions throughout Massachusetts, Kansas, Ohio, Michigan and California. She has also appeared with the Framingham Symphony Orchestra, and has appeared with other musicians for two years in a series of monthly concerts of solo and chamber music in Boston area homes. Miss LaSalle is a Minister of Music of the Community Church of West Medway and teaches piano privately in Framingham.



– FROM THE BOSTON SYMPHONY ARCHIVES.

SEEN AT THE POPS.

From the Sunday Herald, 23 June 1895.


Baldwin
Accompanist to
Leonard Bernstein • Arthur Fiedler
Gilbert Kalish • Seiji Ozawa • Andre Previn
Gunther Schuller • Yehudi Wyner

BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 25 May 1979 at 8

JOHN WILLIAMS Guest Conductor

The Wasps Overture	Vaughan Williams
The Greensleeves Fantasy	Vaughan Williams
Touch Her Soft Lips, from the film Henry V	Walton
The Orb and Sceptre	Walton

INTERMISSION

From the Irish Suite Irish Washerwoman Minstrel Boy Last Rose of Summer Rakes of Mallow	Anderson
Londonderry Air, Irish Tune From County Derry	Grainger
Excerpts from Fiddler on the Roof	arr. Williams

EILEEN DUNN will perform during second intermission.

My Lagan Love	Trad.
The Old Maid in the Garrett Henry Varian, guitar Semus Connelly, violin	Trad.

INTERMISSION

The Superman March	Williams
Excerpts from Close Encounters of the Third Kind	Williams
Princess Leis's Theme, from Star Wars	Williams
Finale from Star Wars	Williams

Among those present: Eire Society of Boston; Shawmut Bank of Boston; North Kingstown High School Choir; United Presbyterian Church; Gleason-Wait Home and School Association; St. Thomas Church of Peabody; Harvard Outings and Innings; Grace Chapel; The Greater Beverly College Club; Millis Couples Club; The Gathering

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John Williams



John Williams was born in New York in 1932. He studied at the University of California in Los Angeles, and in New York at the Juilliard School of Music with Rosina Lhevinne.

He has composed scores and acted as Musical Director for approximately fifty films including: Jane Eyre, Goodbye Mr. Chips, The Poseidon Adventure, The Towering Inferno, Earthquake, Jaws, Star Wars, Close Encounters of the Third Kind and Superman.

He has twice received the American Television Academy's Emmy Award for Best Musical Composition, and has been nominated thirteen times for an Academy Award. He received the Oscar for Fiddler on the Roof, Jaws and Star Wars. He has also composed much music for television, especially the Alcoa Theatre, Kraft Theatre and Playhouse 90.

His symphonic works have been performed by many major American orchestras, including those of Los Angeles, Pittsburgh, Houston and St. Louis. His First Symphony was premiered in 1966 by the Houston Symphony Orchestra, conducted by Andre Previn, and presented again in London with the London Symphony Orchestra in July of 1972. He has just completed a violin concerto. His present film is the soon-to-be-released Dracula.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday evening 26 May 1979 at 8

JOHN WILLIAMS Guest Conductor

The Wasps Overture	Vaughan Williams
The Greensleeves Fantasy	Vaughan Williams
Touch Her Soft Lips, from the film Henry V	Walton
The Orb and Sceptre	Walton

INTERMISSION

Horn Concerto No. II in E flat, K.417 — Mozart
- Allegro maestoso
- Andante
- Rondo

CHARLES KAVALOVSKI

Excerpts from Fiddler on the Roof — arr. Williams

INTERMISSION

The Superman March	Williams
Excerpts from Close Encounters of the Third Kind	Williams
Princess Leis's Theme, from Star Wars	Williams
Finale from Star Wars	Williams

Among those present: Mass Citizens for Life; National Association of Hospital Admitting; Bristol Lodge; National Theatre Clubs, Inc.; Milford Travel Club; Lake Erie College Club of Boston; St. Joseph's Couples Club of Ipswich; The Kiwi Club of Boston; University of Pennsylvania Club of Boston; HUB Bankers; St. Mary's Parish of Wrentham; Gamma Phi Kappa; Telephone Pioneers of America

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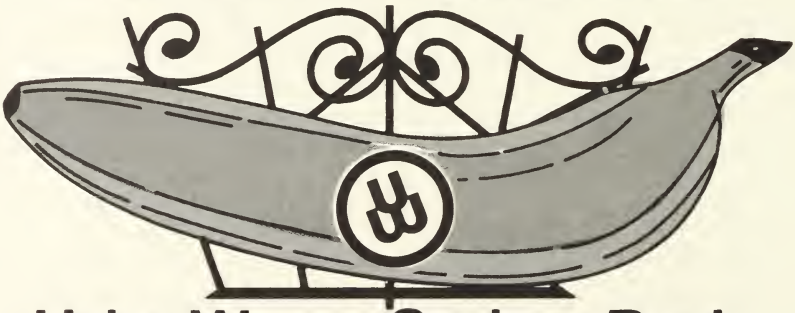
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GUEST ARTISTS

For a biography of John Williams please see page 31.

Charles Kavalovski

Charles Kavalovski is Principal French Horn of the Boston Symphony Orchestra which he joined in 1972. He is the former Principal Horn of the Denver Symphony and holds a Ph.D. in physics from the University of Minnesota. Before turning to music as a career, Mr. Kavalovski was engaged in teaching and research at several leading universities including M.I.T. He is currently Adjunct Professor of both Music and Physics at Boston University, and a faculty member of the Berkshire Music Center at Tanglewood.





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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday evening 27 May 1979 at 7:30

JOHN GREEN Guest Conductor

American Salute	Gould
Carneval, Overture	Dvořák
Capriccio Italien	Tchaikovsky

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra	Rachmaninoff
JAMES FIELDS	

INTERMISSION

Kansas City ala Charles Ives, from Oklahoma	Rodgers and Hammerstein-Green
Raintree County, Three Themes for Symphony Orchestra based on the score of the film	Green
Four Gershwin Songs for Symphony Orchestra Embraceable You—Maybe— But Not For Me—I Got Rhythm	Gershwin-Green

Among those present: University of New Hampshire Boston Alumni Club; Suffolk University Alumni Association; First United Methodists of North Attleboro; The Bird Club; St. Mary's Sodality of Beverly

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GUEST ARTISTS

John Green



Composer, conductor, arranger, and pianist, John Green was born in New York City and started formal study of the piano at age five. He graduated from Harvard University in 1928 when he was nineteen with a degree in economics, but while there, he also became well known as a college musician and began to build a reputation as an arranger and orchestrator. He spent the summer of 1927 in Cleveland as an arranger for Guy Lombardo and the Royal Canadians and, during that summer, collaborated with Carmen Lombardo on the music of his first published song, Coquette, for which Gus Kahn wrote the lyrics. He was elected to membership in ASCAP in 1931. The years 1933 to 1940 found Johnny Green's Orchestra among the top dance bands of the country, featured on commercial radio and performing in-person around the country, its most famous stand being a long run at the then-new St. Regis Roof in New York City. It was with this band that Green made his famous recordings with Fred Astaire and starred for two years on all three Philip Morris Programs.

Among the lyricists with whom Mr. Green has collaborated are Johnny Mercer, Ira Gershwin, and Billy Rose, and his popular songs include You're Mine, You; Out of Nowhere; Easy Come, Easy Go; The Same Time, The Same Place, Tomorrow Night; and Body and Soul. John Green's larger works include Poem for Orchestra; Nightclub—Six Impressions for Three Pianos and Orchestra; Fantasia Mexicana—Rhapsody for Piano and Orchestra based on Copland's El Salon Mexico; and his one movement symphony, Mine Eyes Have Seen. The latter was commissioned by the Denver Symphony Orchestra for the dedication of Denver's new Boettcher Concert Hall and had its world premiere performance on 5 March 1978.

Mr. Green is the composer of the original dramatic score for MGM's epic film, Raintree County, which earned him one of his fourteen Oscar nominations and which is now generally regarded as one of the landmark scores in the field of film music composition. He has been awarded the Oscar five times, for his work on Oliver!, Easter Parade, An American in Paris, West Side Story, and for his series of short subjects entitled The MGM Concert Hall, which he produced and in which he appeared as conductor of the MGM Symphony Orchestra. Mr. Green has also won the Golden Globe Award of the Foreign Press Association for his score for the Danny Kaye film, The Inspector General.

A frequent guest conductor of many leading symphony orchestras, Mr. Green was for three years the executive producer of the Academy Awards show. In April of 1975, he was music director and conductor of this show for the tenth time. Over the years, he has served several terms as Vice President of the Academy of Motion Picture Arts and Sciences, as a Governor of the Academy, and as Co-Chairman of its Music Branch. Mr. Green is a member of the Council of the American Guild of Authors and Composers.

James Fields

As winner of the Leventritt International Piano Competition, James Fields has gone on to distinguish himself as both a pianist and a musician.

A child prodigy from Los Angeles, Fields made his orchestral debut with the Los Angeles Philharmonic at the age of ten. Since then, he has played with that orchestra almost every year during both the regular season and in the Hollywood Bowl.

Fields was a student and protege of two of the great pianists of the century: Rudolf Serkin, and Mieczyslaw Horszowski. He has played extensively throughout Europe, Central and South America, and with almost every major orchestra in North America. He is a favorite soloist of conductors Zubin Mehta, Michael Tilson-Thomas, Christopher Keene, Maurice Abravanel, and Arthur Fiedler, with whom he has appeared more than seventy-five times with major orchestras around the country.

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Mr. Fiedler at Tanglewood

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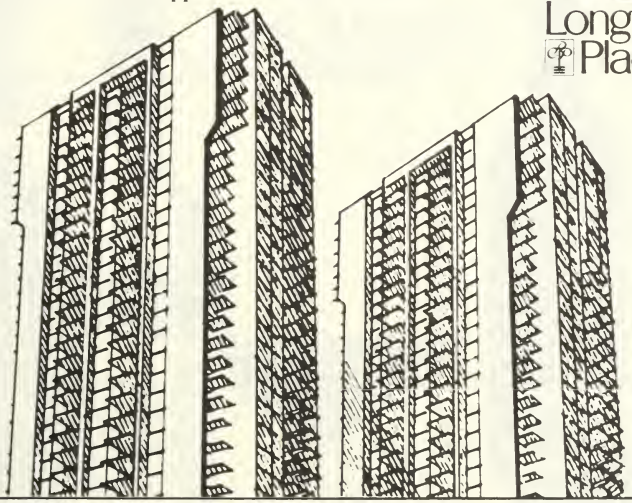
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MENU

SANDWICHES

Imported Ham	$2.50	Imported Swiss Cheese	2.50
Imported Ham & Swiss Cheese	2.50	Cream Cheese on Date Nut Bread	1.50
Breast of Turkey	2.50		

Sandwiches served on rye or white bread

CHEESES

PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

CAKES & SWEETS

Italian Cookies	.75	Dobosch Torte (7 layer)	1.00
Napoleons	.75	Cheesecake (Plain)	1.00
Macaroon Tarts	.75		

SNACKS & KEMP'S NUTS

Cheezits	.25	Mixed Nuts	.90
Pretzels	.30	Mixed Nuts (No Peanuts)	1.25
Spanish Peanuts	.55	Extra Fine Cashews	1.35
Extra Large Peanuts	.60		

CANDY CUPBOARD CANDIES

Assorted Butter Creams	2.39	Wintergreen Patties	1.25
Miniatures (5.5 oz.)	1.90	Coffee Patties	1.25
Assorted Jelly Gems	1.90	Chocolates (2 oz.)	.60
Chocolate Thin Mints	1.79	French Drops (Hard Candies)	.75
Peppermint Patties	1.25		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry & Coffee	.75	Sundaes: Chocolate, Strawberry & Pineapple	1.10

COFFEE & TEA

Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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2. Castel Ruboun Bianco
A medium dry, lively white, with a hint of effervescence.

4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet.

8. Charles Krug Chablis
Well balanced, full, rich, dry.

10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

14. Chenin Blanc,
Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine
Beaujolais Villages
Young, fruity, red, with an intense bouquet.

25. Macon Blanc, by Nicolas
From the area of Pouilly Fuisse. Clean, fresh, dry with notable finesse.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.

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Somerville, Mass.

BOSTON POPS 1979

WINE LIST

CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle
	CALIFORNIA		
3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00
	NEW YORK STATE		
39	Lake Country Pink, Taylor	4.00	

SHERRY

No.		Glass
	NEW YORK STATE	
41	Taylor Cream Sherry	4.25
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75 1.25

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.50	1.25
Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

Please order by number and indicate whether you wish a bottle or ½ bottle.
All prices include state meal tax.

BOSTON POPS 1979

Beer & Ale

Budweiser Beer	1.00	Molson Golden Ale (Canada)	1.35
Miller Lite Beer	1.00	Heineken Beer (Holland)	1.50
Michelob Beer	1.20		

America's turning 7up

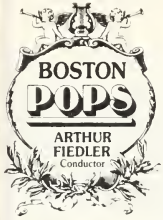
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HARRY ELLIS DICKSON Assistant Conductor
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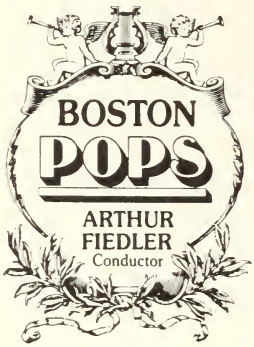
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HARRY ELLIS DICKSON
Assistant Conductor

First Violins
Emanuel Borok
Concertmaster
Max Hobart
Cecylia Arzewski
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fred Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy
*Bo Youp Hwang

Second Violins
Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Emanuel Boder
*Joseph McGauley

Violas
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos
Martin Hoherman
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes
Paul Fried
Fenwick Smith

Piccolo
Lois Schaefer

Oboes
Alfred Genovese
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Daniel Katzen
Ralph Pottle
David Ohanian
Richard Mackey

Trumpets
Andre Come
Peter Chapman
Rolf Smedvig
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp
Ann Hobson

Organ
Berj Zamkochian

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Harry Shapiro

Librarians
Victor Alpert
William Shisler
James Harper

Stage Manager
Alfred Robison

*Participating in a system of rotated seating within each string section.



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

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OUR PERFORMANCE



DEPENDS ON YOURS

The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

LOUNGE AND BAR SERVICE: The Cabot-Cahners Room located on the second floor will serve drinks from one hour before concert time until a reasonable amount of time after the concert has ended.

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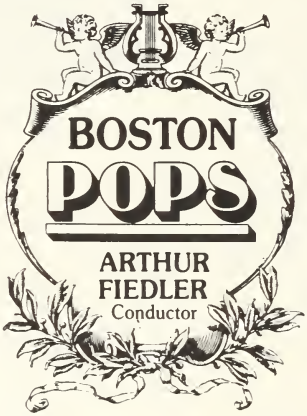
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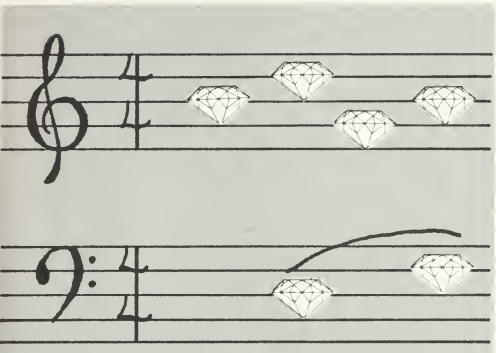
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ARTHUR FIEDLER
Conductor

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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Sunday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

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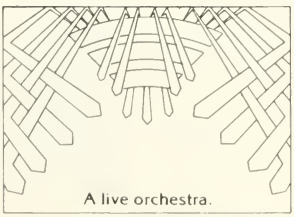


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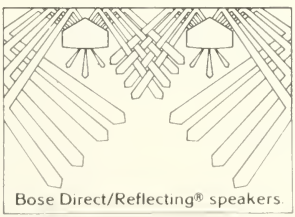


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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 29 May 1979 at 8

JOHN GREEN Guest Conductor

American Salute	Gould
Carneval Overture	Dvořák
Capriccio Italien	Tchaikovsky

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra JAMES FIELDS	Rachmaninoff

INTERMISSION

Kansas City a la Charles Ives, from Oklahoma!	Rodgers and Hammerstein-Green
Raintree County, Three Themes for Symphony Orchestra based on the score of the film	Green
Four Gershwin Songs for Symphony Orchestra Embraceable You—Maybe— But Not For Me—I Got Rhythm	Gershwin-Green

Among those present: New England Deaconess Hospital Friends; Sancta Maria Hospital Auxiliary; Honeywell Corporation; Holbrook Community Chorus; Ionic Lodge; Pilgrim Church

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GUEST ARTISTS

John Green



Composer, conductor, arranger, and pianist, John Green was born in New York City and started formal study of the piano at age five. He graduated from Harvard University in 1928 when he was nineteen with a degree in economics, but while there, he also became well known as a college musician and began to build a reputation as an arranger and orchestrator. He spent the summer of 1927 in Cleveland as an arranger for Guy Lombardo and the Royal Canadians and, during that summer, collaborated with Carmen Lombardo on the music of his first published song, Coquette, for which Gus Kahn wrote the lyrics. He was elected to membership in ASCAP in 1931. The years 1933 to 1940 found Johnny Green's Orchestra among the top dance bands of the country, featured on commercial radio and performing in-person around the country, its most famous stand being a long run at the then-new St. Regis Roof in New York City. It was with this band that Green made his famous recordings with Fred Astaire and starred for two years on all three Philip Morris Programs.

Among the lyricists with whom Mr. Green has collaborated are Johnny Mercer, Ira Gershwin, and Billy Rose, and his popular songs include You're Mine, You; Out of Nowhere; Easy Come, Easy Go; The Same Time, The Same Place, Tomorrow Night; and Body and Soul. John Green's larger works include Poem for Orchestra; Nightclub—Six Impressions for Three Pianos and Orchestra; Fantasia Mexicana—Rhapsody for Piano and Orchestra based on Copland's El Salon Mexico; and his one movement symphony, Mine Eyes Have Seen. The latter was commissioned by the Denver Symphony Orchestra for the dedication of Denver's new Boettcher Concert Hall and had its world premiere performance on 5 March 1978.

Mr. Green is the composer of the original dramatic score for MGM's epic film, Raintree County, which earned him one of his fourteen Oscar nominations and which is now generally regarded as one of the landmark scores in the field of film music composition. He has been awarded the Oscar five times, for his work on Oliver!, Easter Parade, An American in Paris, West Side Story, and for his series of short subjects entitled The MGM Concert Hall, which he produced and in which he appeared as conductor of the MGM Symphony Orchestra. Mr. Green has also won the Golden Globe Award of the Foreign Press Association for his score for the Danny Kaye film, The Inspector General.

A frequent guest conductor of many leading symphony orchestras, Mr. Green was for three years the executive producer of the Academy Awards show. In April of 1975, he was music director and conductor of this show for the tenth time. Over the years, he has served several terms as Vice President of the Academy of Motion Picture Arts and Sciences, as a Governor of the Academy, and as Co-Chairman of its Music Branch. Mr. Green is a member of the Council of the American Guild of Authors and Composers.

James Fields

As winner of the Leventritt International Piano Competition, James Fields has gone on to distinguish himself as both a pianist and a musician.

A child prodigy from Los Angeles, Fields made his orchestral debut with the Los Angeles Philharmonic at the age of ten. Since then, he has played with that orchestra almost every year during both the regular season and in the Hollywood Bowl.

Fields was a student and protege of two of the great pianists of the century: Rudolf Serkin, and Mieczyslaw Horszowski. He has played extensively throughout Europe, Central and South America, and with almost every major orchestra in North America. He is a favorite soloist of conductors Zubin Mehta, Michael Tilson-Thomas, Christopher Keene, Maurice Abravanel, and Arthur Fiedler, with whom he has appeared more than seventy-five times with major orchestras around the country.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks. . . and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston St., Boston (526-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 30 May 1979 at 8

HARRY ELLIS DICKSON conducting

Entrance of the Guests, from Tannhäuser	Wagner
Overture to Ruslan and Ludmilla	Glinka
Clair de Lune	Debussy
Danube Waves, Waltzes (Anniversary Waltz)	Ivanovici

INTERMISSION

Piano Concerto No. 2 in C minor, Op. 18 — Rachmaninoff
Moderato
Adagio sostenuto
Allegro scherzando
JANICE ALLEN

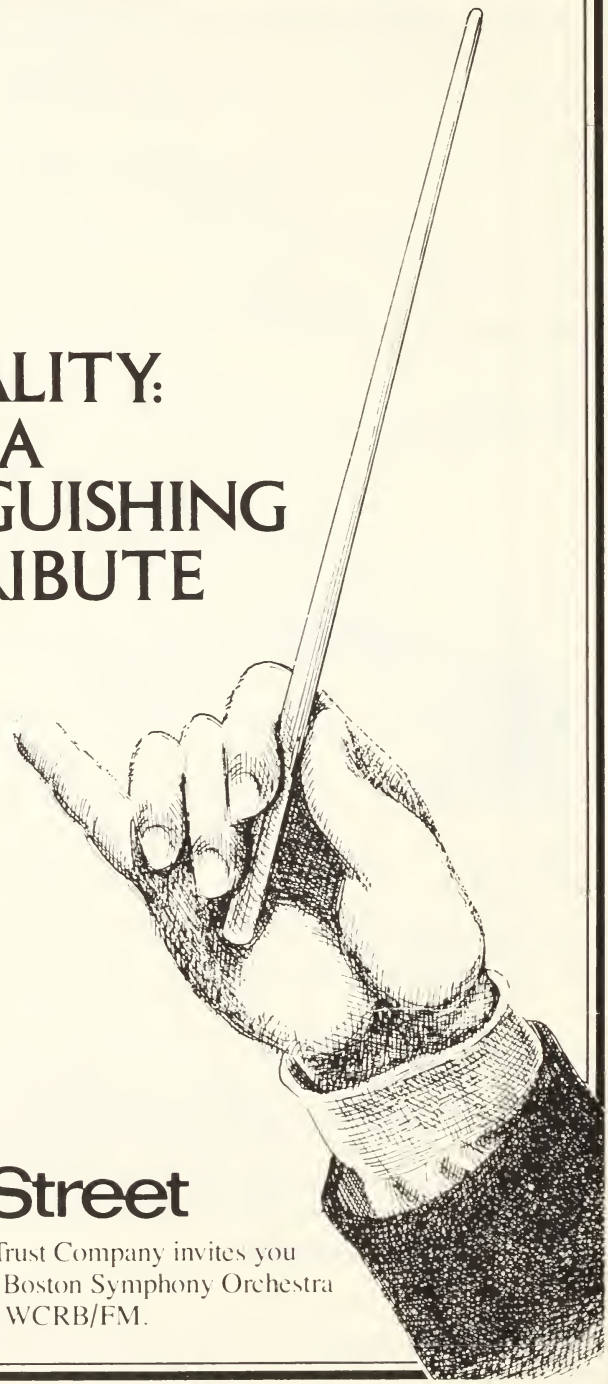
INTERMISSION

Bach-O-Mania	arr. Davis
Theme from Superman	Williams
The Stars and Stripes Forever, March	Sousa

Among those present: The Hundred Club of Massachusetts; Newton Wellesley Hospital; Waterville High School Band; Church of Our Savior; Irwin B. Somerville School; Harvard Business School Association Executive Council; Boston State College Senior Class; Asbury Chapel Choir; South Area Jewish Community Center; Wellesley Junior High School; Sociables of the Unitarian Universalist Church of Lynn; Turners Falls High School

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Janice Allen

Janice Allen has studied piano with Catherine Bell Rutledge, and Bomar Cramer, and has performed extensively throughout Indiana including solo recitals.

In 1949, she was the Grand Prize Winner of the Indiana University Music Festival, and the following year was finalist in the Chicago Music Festival's Piano Division.

From 1952 through 1954, Miss Allen attended the Indiana University School of Music where she was a candidate for a Bachelor of Music Degree, and studied under Marie Zorn. She was, for both years, recipient of the school's top scholarship based on performance, and appeared in numerous solo and student recitals.

Miss Allen has appeared in recital throughout Connecticut and in the Boston area, including two recitals on WGBH radio's "Performance".

From 1972 through 1975, Miss Allen studied with Bruce Simonds, and Dr. David Barnett, both of Connecticut, and has participated with both in piano workshops and seminars.

Miss Allen was also a private piano instructor from 1962 through 1976, and a piano judge in the National Guild of Piano Teachers' Competition in Connecticut.

Dale Edward Warren

Dale Edward Warren is a Doctoral candidate in Performance at Boston University, and holds a Master of Music in Performance from the University of Northern Colorado where he graduated summa cum laude. He is also a magna cum laude graduate of the University of Florida at Gainesville, where he received the degree of Bachelor of Music Education.

Mr. Warren has performed with the Empire Brass Quintet, as well as extensively with the Denver Symphony. He has also played with the Central City Opera, and has backed up such artists as Jerry Lewis, Ben Vereen, Leslie Uggams, Rita Moreno, and Isaac Hayes. In addition, Mr. Warren has played in the bands of Les Elgart, and Bob Crosby, and has done studio work in Denver.

He was one of four winners of the Boston University Concerto-Aria Competition, winner of the Boston University-Boston Pops Concerto Competition, and a winner of the University of Northern Colorado Concerto Competition.

Mr. Warren is from Wilmington, Delaware.

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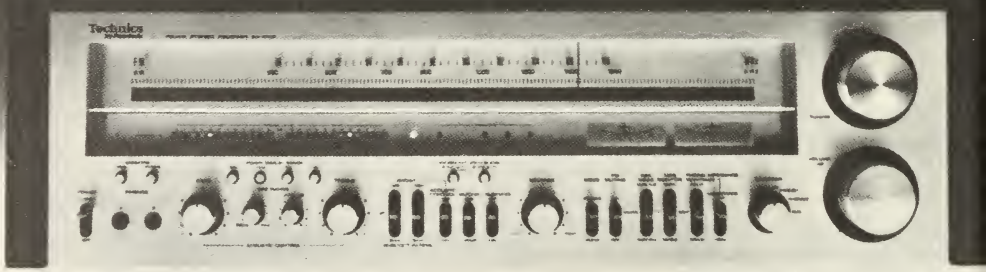
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 31 May 1979 at 8

HARRY ELLIS DICKSON conducting

MASSACHUSETTS AUDUBON SOCIETY NIGHT

Semper Fidelis, March	Sousa
Overture to L'Italiana in Algeri	Rossini
Suite from Gaite Parisienne Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	Offenbach

INTERMISSION

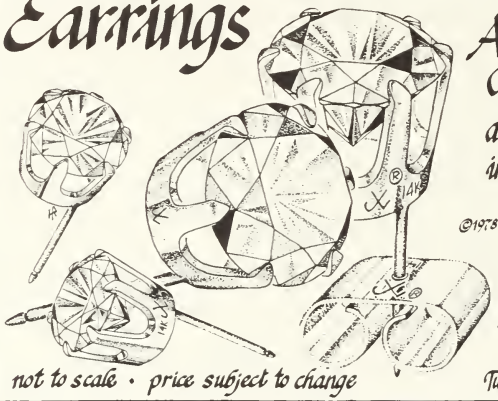
Presenting
JOEL GREY
Arte Azenzer, piano
Maurice Mark, drums

INTERMISSION

Selections from West Side Story I Feel Pretty—Maria— Something's Coming—Tonight— One Hand, One Heart—Cool—America	Bernstein
I Write the Songs	Johnston
Twelfth Street Rag	Bowman
London, Polydor, and RCA Records	Baldwin Piano

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Earrings



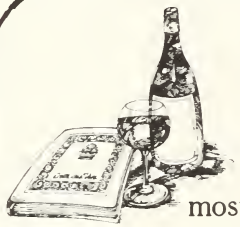
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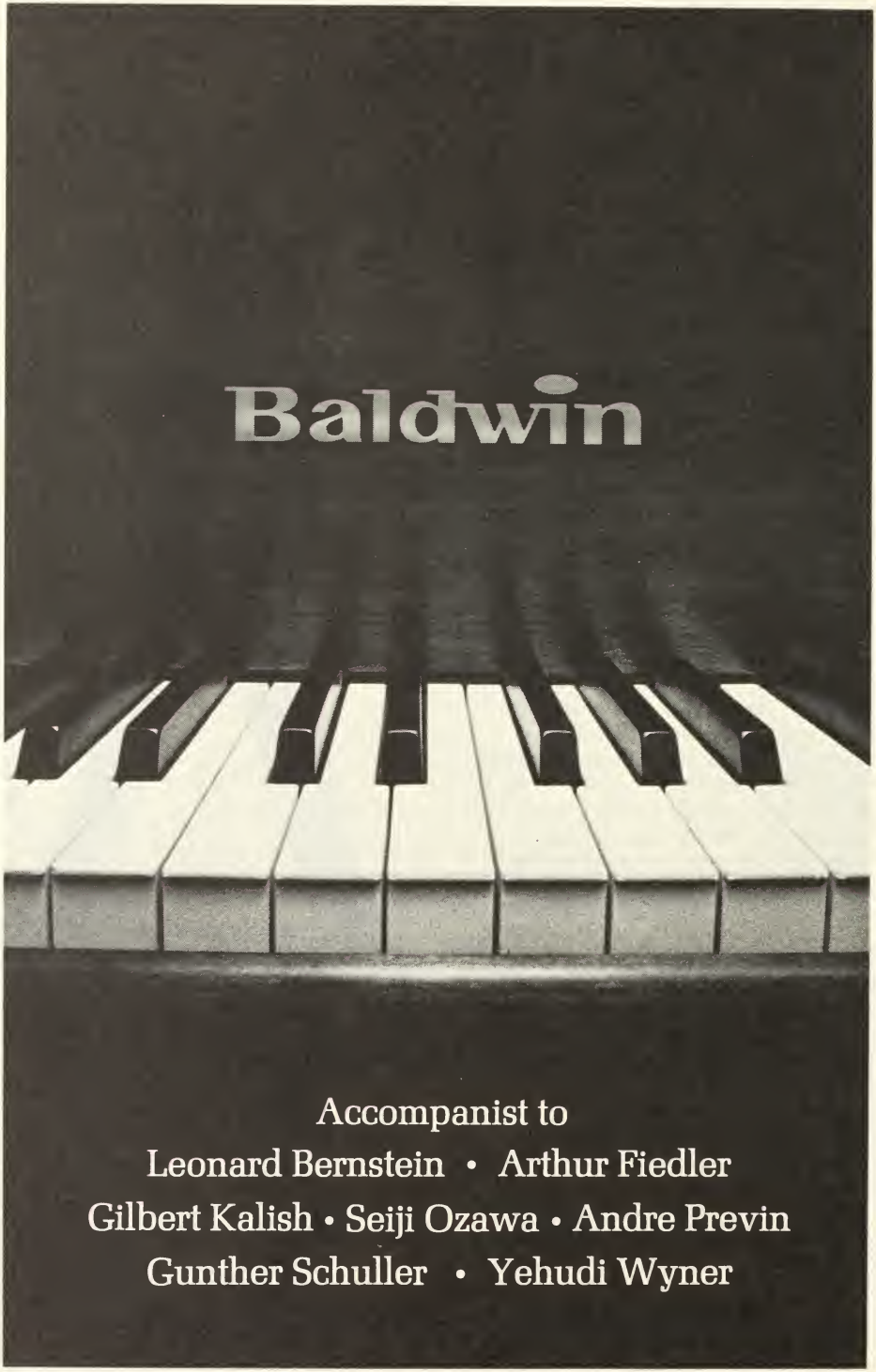
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GUEST ARTIST

Joel Grey



Joel Grey won both a Tony and an Oscar for his outstanding performance in the stage and screen versions of Cabaret. Mr. Grey began his career in the theatre at the age of ten as Pud in the Cleveland Playhouse production of On Borrowed Time. After graduation from high school, Joel appeared in his father's (comedian Mickey Katz) stage revues. About this time, he was featured by the late Eddie Cantor in Cantor's famous Colgate Comedy Hour television shows. A series of nightclub appearances followed including an engagement at New York's famed Copacabana. In television, he guested on and appeared in about every program and won national acclaim for his performance in the NBC special Jack And The Beanstalk. In 1966, Mr. Grey performed the role of the M.C. in Cabaret. His performance, which won him a Tony Award, also garnered him the Outer Critics' Circle and Variety Critics Awards. In 1969, he was seen as George M!, a musical biography of George M. Cohan, for which he was given the Variety Critics Award and his second Tony nomination. Following a year's run on Broadway, he appeared in a six month tour of key cities culminating in the NBC special, George M! Mr. Grey's portrayal of Charles VII in the musical Goodtime Charley, earned him his third Tony nomination. His most recent films include "Man On A Swing," "Buffalo Bill and the Indians or Sitting Bull's History Lesson", "The Seven Percent Solution" as well as the film "Cabaret," for which he not only received an Academy Award, but was also honored with the British Oscar, the Golden Globe Award and the National Board of Review Award. Joel was most recently featured in Marco Polo Sings A Solo, a John Guare play in which he co-starred with Madeline Kahn and last summer played the title role in Chekhov's Platonov. In the past several years, Mr. Grey has busied himself on the nightclub and concert stage from the Fairmont Hotel in San Francisco to Las Vegas' Riviera Hotel, the London Palladium and Resorts International Hotel in Atlantic City and has been guest entertainer at the White House. Mr. Grey and his wife live in New York City with their two children, three cats and one dog.


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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 1 June 1979 at 8

BRUCE HANGEN Guest Conductor

Triumphal March, from Aida — Verdi

Carneval, Overture — Dvořák

The Sorcerer's Apprentice — Dukas

INTERMISSION

Concerto — Tomasi
- Andante et scherzo—Valse
- Nocturne
- Tambourin

DALE EDWARD WARREN

Porgy and Bess, A Symphonic Picture — Gershwin-Bennett

INTERMISSION

Commemoration March, On the occasion of the 50th Anniversary of the Harvard Business School — G. Wright Briggs, Jr.

G. WRIGHT BRIGGS, Jr., Conducting

Simmons College Hymn — Arnold

Selections from The Man of La Mancha — Leigh
- I, Don Quixote—Dulcinea—Aldonza—
- Golden Helmet of Mambrino—
- I'm Only Thinking of Him—
- Knight of the Woeful Countenance—
- To Each His Dulcinea—The Impossible Dream

A Fifth of Beethoven — Beethoven-Murphy

Among those present: Simmons College; Harvard Business School; American Health Planning Association; Lesley College; University of Lowell Alumni Association; M & M Club

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GUEST ARTISTS

Bruce Hangen

Associate Conductor of the Denver Symphony, Bruce Hangen is also currently serving his third season as Music Director and Conductor of the Portland (Maine) Symphony.

Mr. Hangen was born in Pottstown, Pennsylvania, and raised in Great Falls, Montana. His musical abilities were recognized at an early age, and his formal study of the piano and violoncello began when he was six. At age 13, Mr. Hangen became interested in orchestral score study and conducting, and he conducted his first performance with his junior high school orchestra. He also formed and conducted his own twenty-five piece dance band which he maintained until his graduation from high school. During his high school years, Mr. Hangen was given the title of Student Conductor for all of his school's orchestras, bands, and choruses. At that time he also attracted the attention of Irwin Hoffman who was then Associate Conductor of the Chicago Symphony, and with whom Hangen began his first conducting studies.

Bruce Hangen graduated from the Eastman School of Music of the University of Rochester, where as a student with a conducting major, he studied with Laszlo Halasz, founding conductor of the New York City Opera, Willis Page, and Walter Hendl, Director of the Eastman School of Music. During the summer months, Mr. Hangen served as Assistant Conductor of the Colorado Philharmonic, a national repertoire orchestra for highly talented conservatory students, for five years. After receiving his baccalaureate degree, Bruce Hangen remained at the Eastman School another two years pursuing a post-graduate degree in musicology. At that time he also organized and conducted a baroque chamber orchestra which performed regularly in the University of Rochester's Memorial Art Gallery, and "Zeitgeist in Musik", a contemporary chamber ensemble devoted to the performance of the avant-garde repertoire. During his final season at the Eastman School, he was appointed to the faculty as Conductor-in-Residence, and also served as Assistant Conductor of the Syracuse Symphony Orchestra under Frederik Prausnitz as well as Conducting Assistant to Michael Tilson Thomas with the Buffalo Philharmonic Orchestra.



A conducting fellow at the Berkshire Music Center for two years, Mr. Hangen received the conducting prize in 1972 and while there, studied with Leonard Bernstein, Seiji Ozawa, Stanislaw Skrowaczewski, Gunther Schuller, Michael Tilson Thomas and Bruno Maderna. He was also chosen to conduct the Berkshire Music Center Orchestra for Eugene Ormandy at the time of Ormandy's first visit to the fellowship orchestra.

In Denver, Bruce Hangen conducts numerous concerts each season on the orchestra's major subscription series, and has also established tremendous rapport with the Pops, Family and Youth audiences. In addition to conducting many summer parks concerts, he has conducted statewide tours, and is the chief conductor and organizer of the Symphony's continuing college in-residency program. Mr. Hangen is also responsible for the initiation of youth-oriented activities such as an annual high school concerto contest, rehearsal visitations and lectures for students, as well as videotaped youth concert previews aired throughout the school system. His interest in young people has led to frequent guest appearances as conductor for youth orchestras and college ensembles throughout the state.

In Portland, Mr. Hangen's performances have been met with the same enthusiasm by audiences and critics alike, and he has stirred a widespread interest in jazz through his pops programs, and initiated a successful new chamber orchestra series.

For a biography of Dale Edward Warren please see page 23.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday evening 2 June 1979 at 8

HARRY ELLIS DICKSON conducting

WCRB NIGHT

Washington Post, March	Sousa
Overture to Orpheus in Hades	Offenbach
Lincoln Portrait	Copland

TOM BROKAW, narrator

INTERMISSION

Voices of Spring, Waltzes	Strauss
The Carnival of the Animals, Grand Zoological Fantasia	Saint-Saëns

Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Aquarium
Personages with Long Ears
The Cuckoo in the Depth of the Forest
Aviary
Pianists
Fossils
The Swan
Finale

KITTY AND MICHAEL DUKAKIS, narrators

ROBERT TUMARKIN and MYRON ROMANUL, pianos

INTERMISSION

Staying Alive and How Deep Is Your Love, from Saturday Night Fever	Gibb-Hayman
Send in the Clowns, from A Little Night Music	Sondheim
Twelfth Street Rag	Bowman
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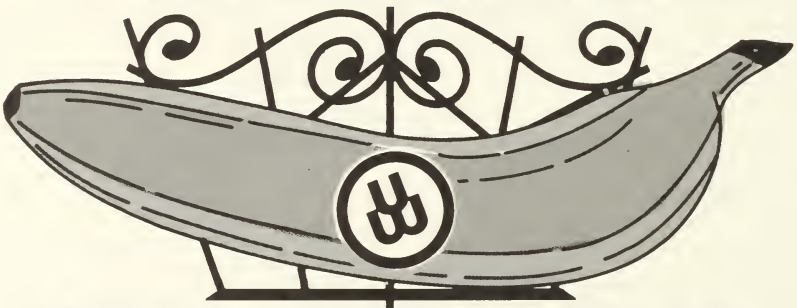
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GUEST ARTISTS

Tom Brokaw

Tom Brokaw is most easily recognized as the host of the NBC Today Show. This evening, however, he joins the WCRB Scholarship Night at Pops in a new role providing the narration for Aaron Copland's A Lincoln Portrait.

Brokaw's years with NBC have included extensive experience in political coverage. He was the NBC News' White House correspondent from 1973 to 1976, the years which saw the resignation of President Nixon, the succession of Gerald Ford, and President Ford's trips to Japan and the People's Republic of China. He also anchored the Saturday edition of the NBC Nightly News and was one of 4 floor reporters for TV coverage of the 1976 national political conventions.

Brokaw and his wife, Meredith, have three young daughters.



Michael and Kitty Dukakis

Michael and Kitty Dukakis are no strangers to Symphony Hall. They saw each other for the first time while waiting in a ticket line for a Friday afternoon concert, when the price of a ticket was fifty cents. Kitty's father, Harry Ellis Dickson, is Assistant Conductor of the Boston Pops and first violinist with the BSO. Michael's musical background dates back to the days when he played first chair trumpet in the Brookline High School Band.

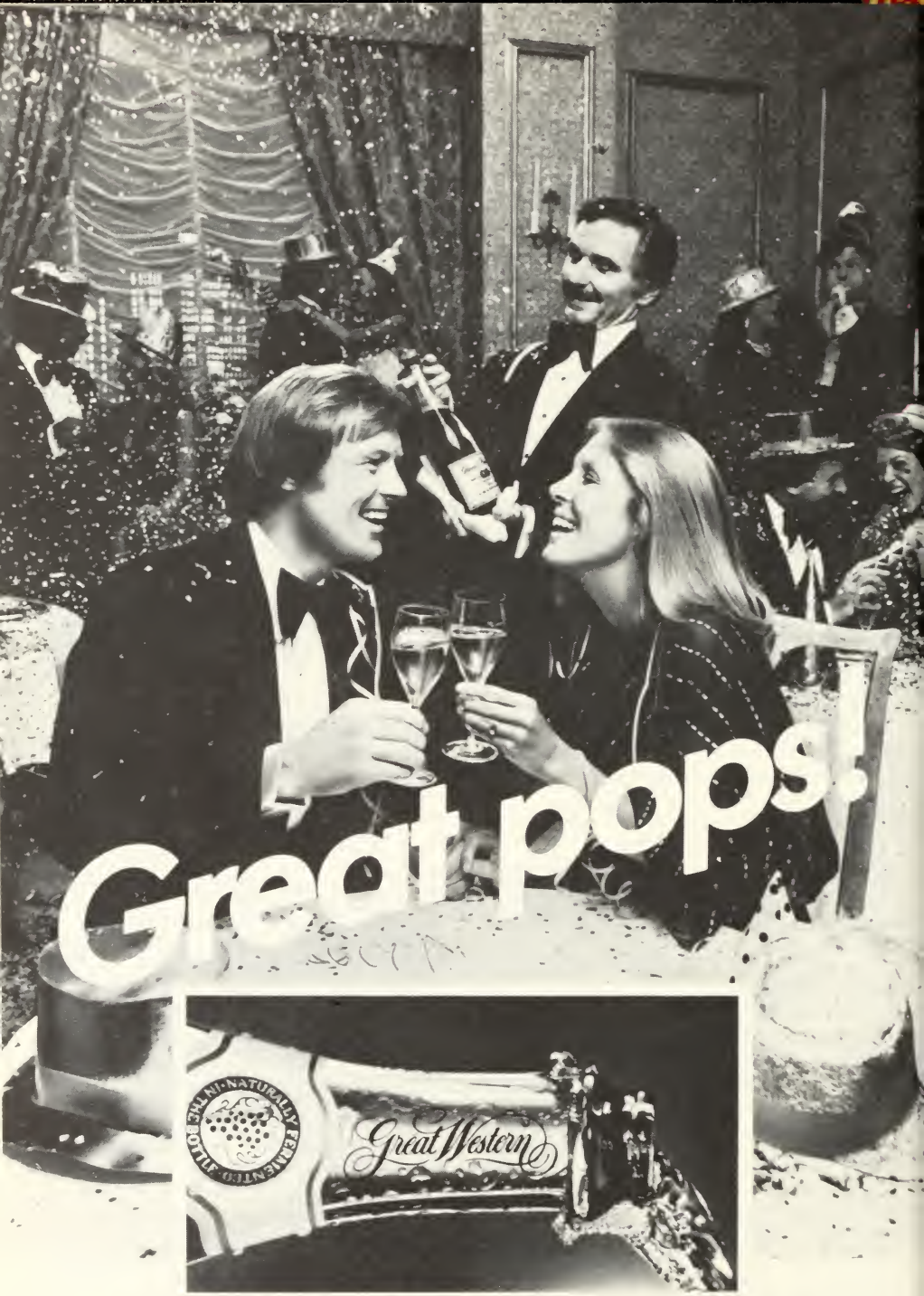
The Dukakis' have kept their interest in the arts alive. In 1964 Kitty encouraged Michael, then a freshman representative from Brookline, to introduce legislation creating a Massachusetts Council on the Arts and Humanities. Today the Council distributes over 2 million dollars annually to artists and cultural organizations. Kitty Dukakis also serves as an official member of the Massachusetts delegation for the National Governor's Task Force on the Arts. She is also a Masters candidate in Communication at Boston University. Michael Dukakis, former Governor of Massachusetts, is presently Lecturer and Director of Intergovernmental Studies at the Kennedy School of Government, Harvard University.



Both Michael and Kitty Dukakis have taken an active part in the BSO/WCRB Musical Marathon through appearances and interviews.

The Dukakis' have three children: John, who is pursuing a career in theatre; Andrea and Kara who attend public school in Brookline.

For biographies of Robert Tumarkin and Myron Romanul please see page 39.



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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday evening 3 June 1979 at 7:30

BRUCE HANGEN Guest Conductor

Triumphal March, from Aida	Verdi
Carneval, Overture	Dvořák
The Sorcerer's Apprentice	Dukas

INTERMISSION

Concerto	Tomasi
Andante et scherzo—Valse	
Nocturne	
Tambourin	
DALE EDWARD WARREN	
Porgy and Bess, A Symphonic Picture	Gershwin-Bennett

INTERMISSION

Selections from The Man of La Mancha	Leigh
I, Don Quixote—Dulcinea—Aldonza—	
Golden Helmet of Mambrino—	
I'm Only Thinking of Him—	
Knight of the Woeful Countenance—	
To Each His Dulcinea—The Impossible Dream	
Evergreen	Streisand
A Fifth of Beethoven	Beethoven-Murphy

Among those present: The Recuperative Center; Murray Universalist Church; First Calvary Baptist Church; Rotary Club of Watertown; Lowell Chapter of Hadassah; Andover-North Andover Newcomers Club; Friends of the Maynard Public Library; Hingham Newcomers Club; Slatersville Congregational Church; Holy Cross Church of South Easton; Scituate High School Music Department; New Bedford Standard Times; Temple Israel of Swampscott; Wellesley Lodge of Masons; Christian Science Annual Meeting; Alhambra-Leon Caravan # 122; Temple Beth Shalom of Framingham

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GUEST ARTISTS

For a biography of Bruce Hangen please see page 31.

For a biography of Dale Edward Warren please see page 23.

Robert Tumarkin

Robert Tumarkin made his solo debut at the age of fifteen with members of the Boston Symphony Orchestra and since has performed on several occasions with the Boston Pops. He has appeared as guest soloist in Montreal with the Orchestre de Chambre McGill under Alexander Brott, given recitals at King and Union Colleges and appeared as soloist with orchestras throughout the northeast.

Tumarkin is winner of the Boston University Concerto Competition, the Aaron Richmond Competition, and the Young Artist's Award. Taught largely by his noted father, Leon Tumarkin, he earned a Bachelor of Music degree from Boston University under the guideance of Bela B. Nagy. He later won a scholorship for study in the Juilliard



School's professional studies program, and he has coached extensively with Byron Janis.

Myron Romanul

Myron Romanul, born in Baltimore, Maryland in 1954, and presently residing in Brookline, Massachusetts, made his debut as soloist with members of the Boston Symphony Orchestra at the age of eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall and Tanglewood. He has also been soloist with the symphony orchestras of Indianapolis, Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnepeg, Portland, Rochester, the National Symphony at the Kennedy Center and the National Symphony of Ecuador. Active as a chamber musician, he formed the Romanul Chamber Players together with his three brothers and has appeared with them in many concert series as well as on radio and television. As former pianist of the New England Conservatory



Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, "Scott Joplin: the Red Back Book," and on Golden Crest's album, "The Road from Rags to Jazz."

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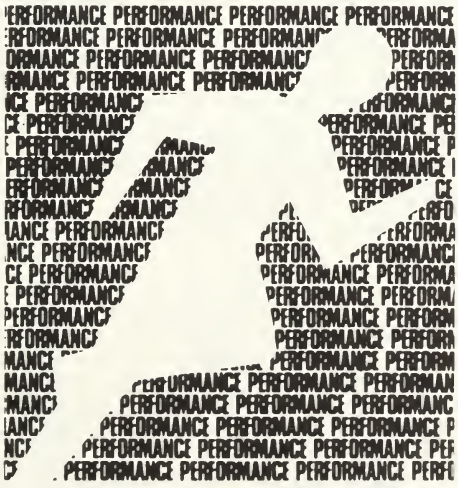
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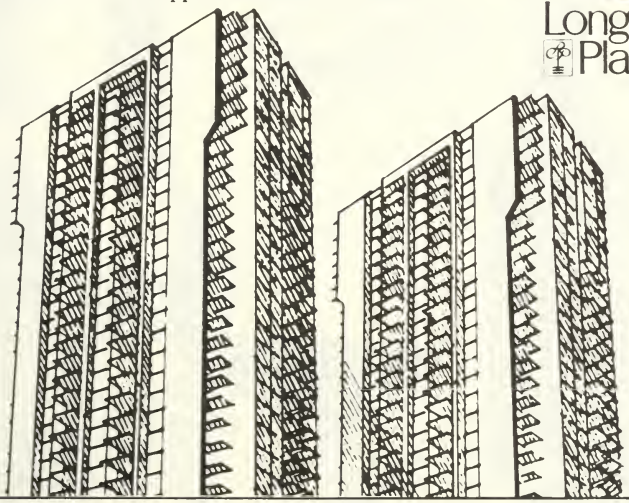
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38	Pouilly Fuisse, A. Lichine	16.50	9.00
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No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
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ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00
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39	Lake Country Pink, Taylor	4.00	

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		Glass
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41	Taylor Cream Sherry	4.25
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27	Duff Gordon Amontillado (Club Dry)	8.75 1.25

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BOSTON POPS 1979

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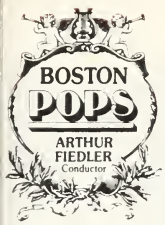
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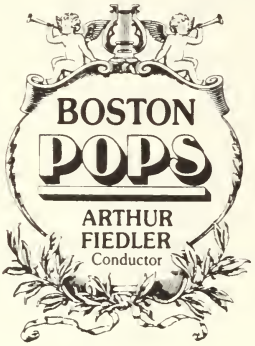
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Emanuel Borok
Concertmaster
Max Hobart
Cecylia Arzewski
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fred Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy
*Bo Youp Hwang

Second Violins
Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Emanuel Boder
*Joseph McGauley

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Eugene Lehner
Robert Barnes
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Leslie Martin
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Fenwick Smith

Piccolo
Lois Schaefer

Oboes
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Wayne Rapier

English Horn
Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Craig Nordstrom

Bassoons
Matthew Ruggiero
Roland Small

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Daniel Katzen
Ralph Pottle
David Ohanian
Richard Mackey

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Peter Chapman
Rolf Smedvig
James Tinsley

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp
Ann Hobson

Organ
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Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

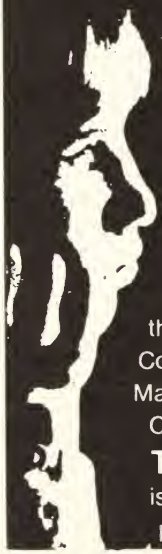
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initíate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

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To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library $250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel. 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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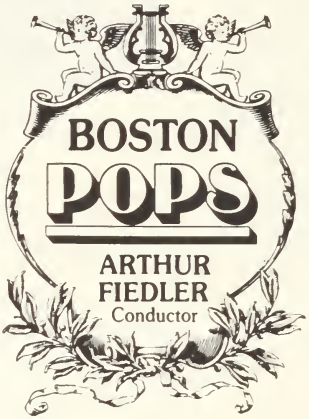
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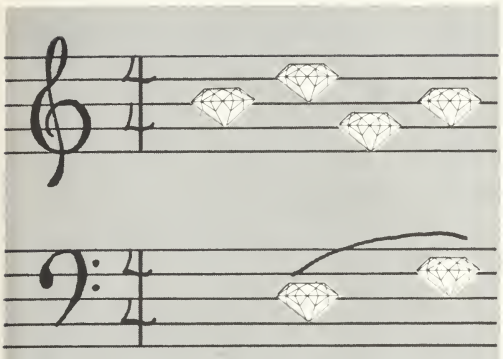
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ARTHUR FIEDLER Conductor

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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Saturday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

FOR FURTHER INFORMATION PLEASE CALL SYMPHONY HALL AT 266-1492.

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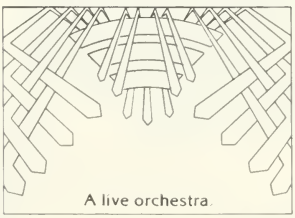
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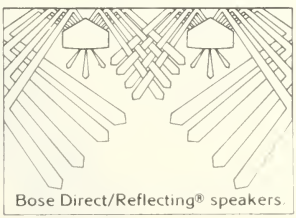
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 5 June 1979 at 8

HARRY ELLIS DICKSON Conducting

HARVARD 25th REUNION

Our Director, March — Bigelow

Academic Festival Overture — Brahms

Fantasia on Greensleeves — Vaughan Williams

Suite from Carmen — Bizet

Prelude and Aragonaise—Intermezzo—
The Dragoons of Alcala—Les Toreadors

INTERMISSION

Piano Concerto in A minor, Op. 16 — Grieg

Allegro moderato
Adagio
Allegro marcato

RICHARD KOGAN

INTERMISSION

Selections from Girl Crazy — Gershwin-Anderson

I Got Rhythm—Embraceable You—
Bidin' My Time—But Not For Me

A Fifth of Beethoven — Beethoven-Murphy

PETER STRAUSS ('54) Conducting

The Stars and Stripes Forever, March — Sousa

Harvardiana

With Crimson in triumph flashing 'mid the strains of victory
Poor Eli's hopes we are dashing into blue obscurity.
Resistless our team sweeps goalward 'mid the fury of the blast;
We'll fight for dear old Harvard till the last white line is passed
Harvard! Harvard! Harvard! Harvard! Harvard! Harvard!
Harvard! Harvard! Harvard!

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,
And with blessing surrender thee o'er,
By these festival rites, from the age that is past,
To the age that is waiting before.
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! star of their night!
Calm rising thro' change and thro' storm!

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GUEST ARTISTS

Richard Kogan

Richard Kogan, chosen by Musical America magazine as one of the outstanding young concert artists in the United States, began his piano studies at the age of six with Nadia Reisenberg of the Juilliard School. He has subsequently studied with Nadia Boulanger in Fontainebleau, France, and graduated Phi Beta Kappa from Harvard University.

Kogan has performed extensively throughout North America since the age of seven, and in June of 1975, he captured the first prize in the prestigious Chopin Competition of the Kosciuszko Foundation. Earlier that year, he won the Portland Symphony National Piano Competition.

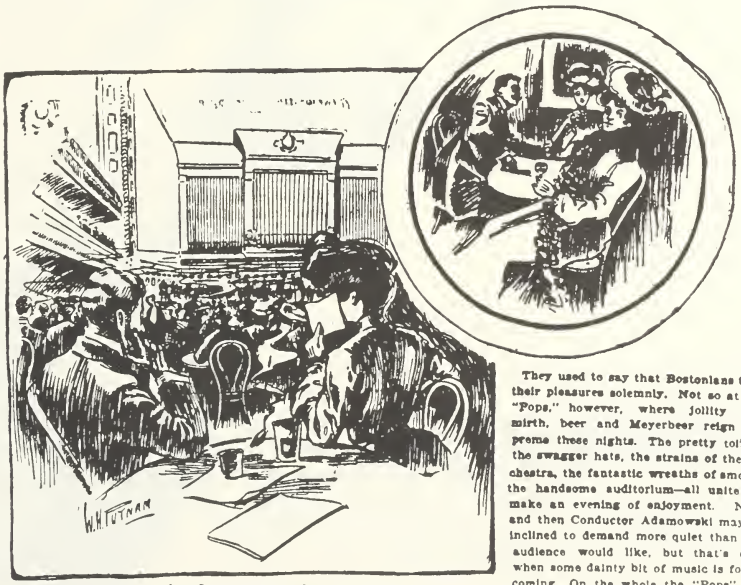
Included among Kogan's major appearances have been a tour of the Far East, and a joint recital in Carnegie Recital Hall with violinist Lynn Charg as a result of winning the 1977 Concert Artists Guild auditions.

Peter Strauss

Peter Strauss is a native of Scarsdale, New York. He graduated cum laude from Harvard with a B.A. in 1954, and earned his M.B.A from that school in 1958.

As an undergraduate at Harvard, Mr. Strauss was the Conductor and Manager of the Harvard Band, and Conductor of Schneider's Band. He is currently President of the Metropolitan Tobacco Co., Inc., Division of Culbro Corp., and is a Co-chairman of Harvard's 1954 Twenty-fifth Reunion Committee.

AT BOSTON'S SPRING MUSIC-FEST.



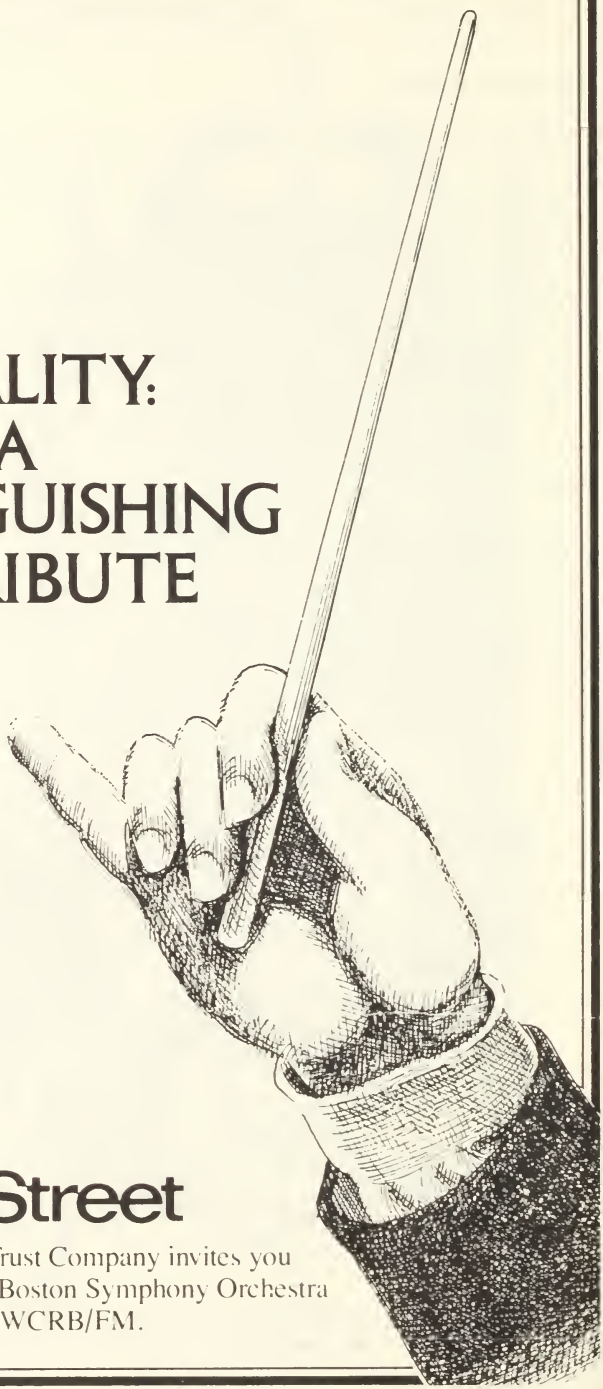
They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies

—FROM THE BOSTON SYMPHONY ARCHIVES.

Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 6 June 1979 at 8

ERICH KUNZEL Guest Conductor

THE AMERICAN ASSOCIATION OF AIRPORT EXECUTIVES NIGHT

Jubilee Festival March	Strauss, Jr.
Academic Festival Overture	Brahms
Polka and Fugue, from Schwanda, der Dudelsackpfeifer	Weinberger

INTERMISSION

Concerto in F major for Bassoon and Orchestra, Op. 75 Allegro ma non troppo Adagio Rondo allegro JOHN MILLER	Weber
1812, Ouverture Solennelle	Tchaikovsky

INTERMISSION

Theme and Dance, from Star Wars	Williams
Medley of Michel LeGrand Movie Themes	arr. Kunzel
Selections from Jesus Christ Superstar	Webber
A Fifth of Beethoven	Beethoven-Murphy

Among those present: Elfun Society—General Electric; Kingswood Regional High School; Pentucket Regional High School; St. Peter's Parish Activities; Selden Junior High Field Trip; American Society of Appraisers

London, Polydor, and RCA Records — Baldwin Piano

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



That is how I serve them at my place.

And at my place, for $2.50, they may be the biggest bargain in Boston.

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Because sometimes . . . . . lighter is righter.



The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks . . . and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston St., Boston (526-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

GUEST ARTISTS

Erich Kunzel

Erich Kunzel, Music Director of the Cincinnati Symphony Orchestra's Eight O'Clock Series, was born in New York City in 1935. After studying conducting with Pierre Monteux, he made his professional debut with the Santa Fe Opera. He did his graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his Master's degree. During Pierre Monteux's final tours of Europe and America, Mr. Kunzel was the conductor's pupil and personal assistant.

In recent years he has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American premiere of Shostakovich's "The Nose," at Santa Fe and Dave Brubeck's "The Light in the Wilderness," which he also recorded, as well as taking part in the Cincinnati Orchestra's world and European tours of 1966 and 1969. He has been a guest conductor of many major orchestras, among them the Boston Symphony, the Cleveland and Philadelphia Orchestras, the Pittsburgh, Detroit, San Francisco and Dallas Symphonies, and the London Symphony.



Erich Kunzel's recordings are on the Decca and Atlantic labels, and he is appearing as conductor with the Boston Pops for the tenth consecutive year.

John Miller

John W. Miller, principal bassoon of the Minnesota Orchestra, received his early music training at the Peabody Conservatory in his native Baltimore. The holder of a Master of Music degree and the Artist's Diploma from the New England Conservatory, Mr. Miller also earned a Bachelor of Science degree in Electrical Engineering from the Massachusetts Institute of Technology.

During 1964-65, John Miller was a Fulbright scholar at the Muzieklyceum in Amsterdam, and in 1966 he won first prize in the annual Pi Kappa Lambda competition sponsored by the New England Conservatory's chapter of the national music honor society. In January of 1978 he won the Erwin Brodky Award for Interpretation of Early Music given by the Cambridge Society for Early Music.

In addition to having given solo bassoon performances with the Minnesota Orchestra, the Baltimore Symphony Orchestra, the Netherlands Chamber Orchestra and the Boston Philharmonia, Mr. Miller recorded the Hummel and Weber bassoon concertos in Copenhagen in 1966 for Cambridge Records. Mr. Miller was the founder and Music Director of the Boston Baroque Ensemble, played first bassoon in the Boston Philharmonia Chamber Orchestra, and was a member of the Philharmonia Wind Quintet. He was on the faculties of Boston University and the New England Conservatory until 1971 when he assumed his present position with the Minnesota Orchestra at the invitation of Stanislaw Skrowaczewski, and at the same time joined the faculty of the University of Minnesota.

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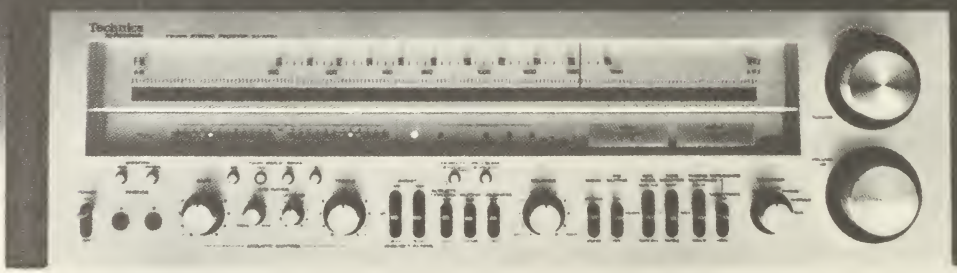
*IHF '75 standard.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 7 June 1979 at 8

ERICH KUNZEL Guest Conductor

MASSACHUSETTS INSTITUTE OF TECHNOLOGY NIGHT

Jubilee Festival March	Strauss, Jr.
Academic Festival Overture	Brahms
Polka and Fugue, from Schwanda, der Dudelsackpfeifer	Weinberger

INTERMISSION

Concerto in F major for Bassoon and Orchestra, Op. 75	Weber
Allegro ma non troppo Adagio Rondo allegro	
JOHN MILLER ('64)	
1812, Ouverture Solennelle	Tchaikovsky

INTERMISSION

Theme from Superman	Williams
Medley of Michel LeGrand Movie Themes	arr. Kunzel
Selections from Jesus Christ Superstar	Webber
Copacabana	Manilow
Arise Ye Sons of M.I.T.	J. B. Wilbur '26

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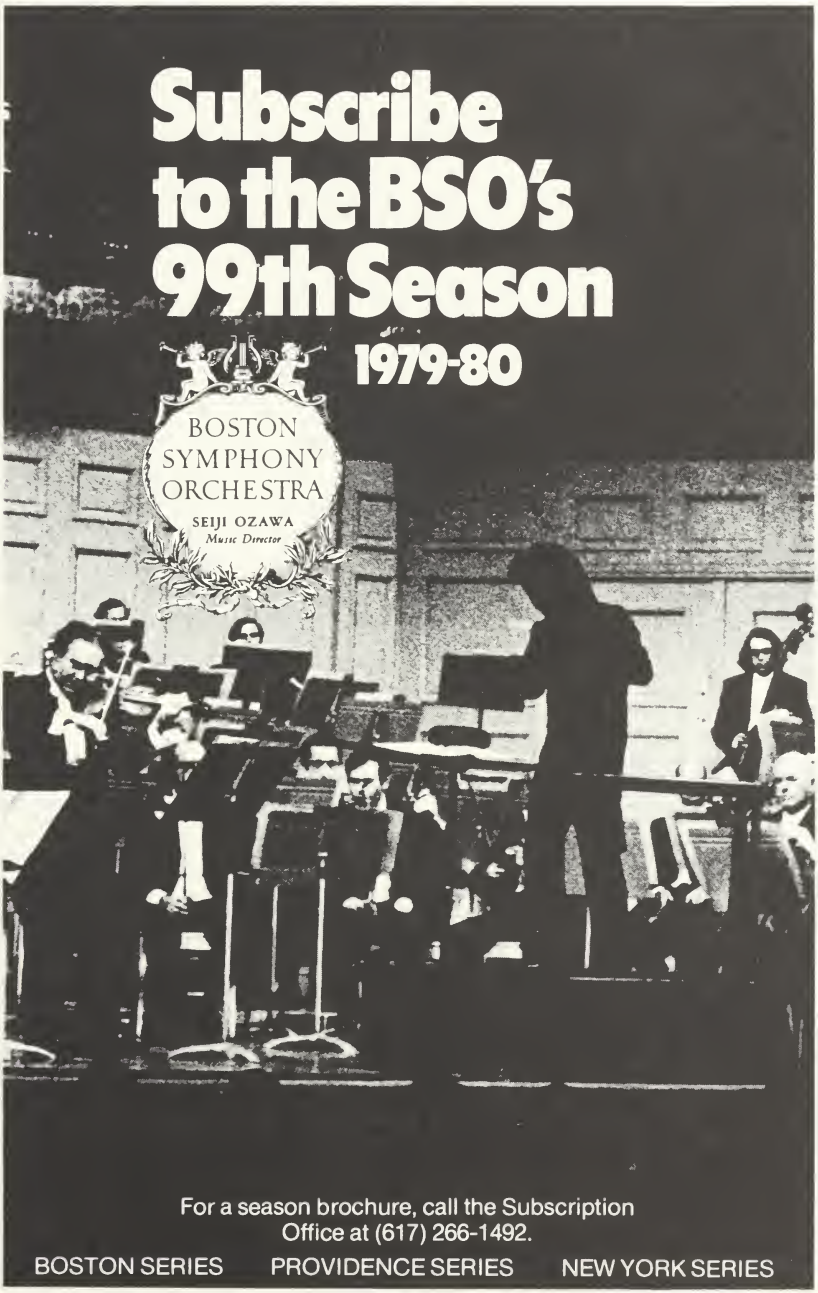
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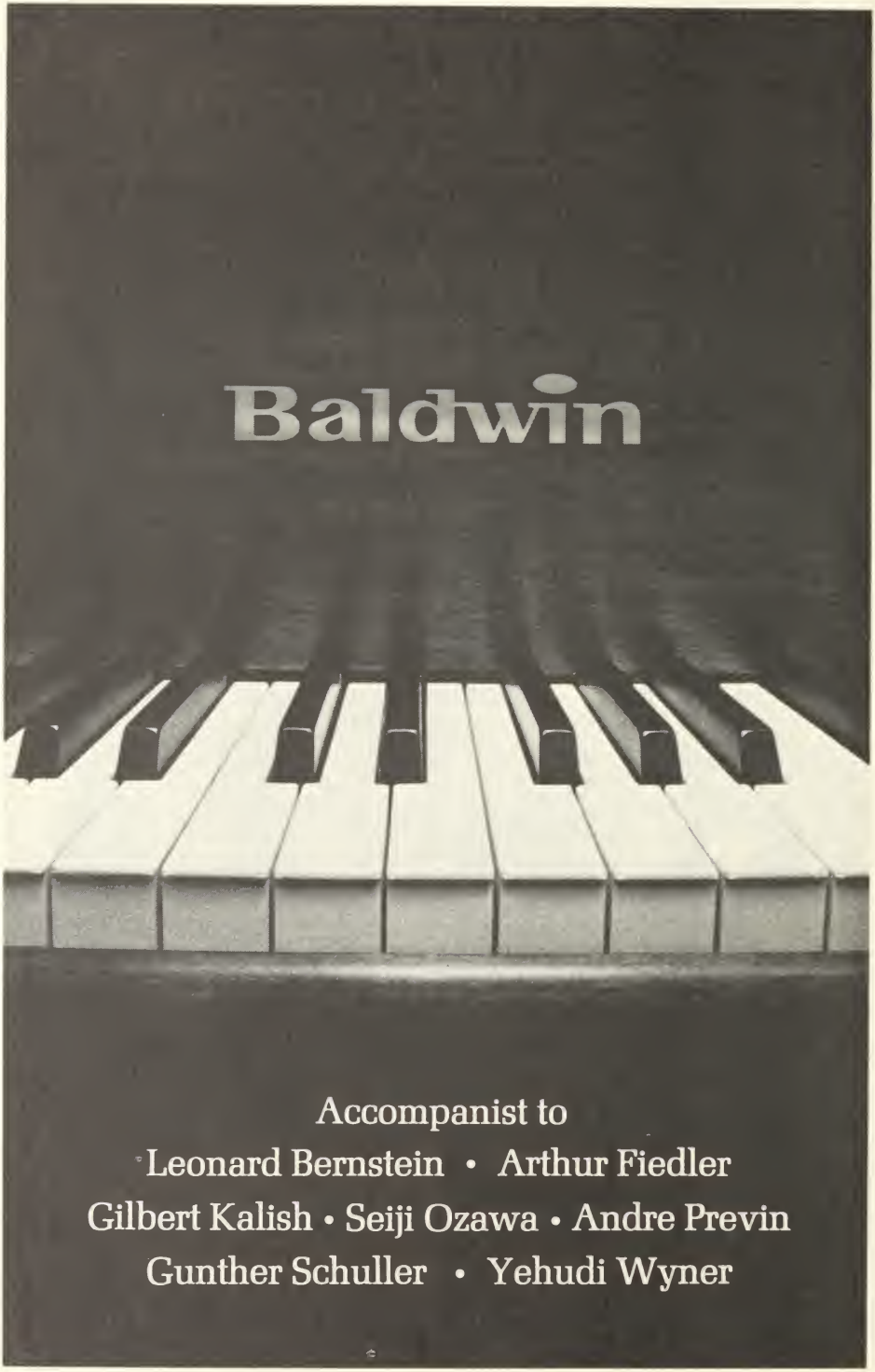
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GUEST ARTISTS

For biographies of Erich Kunzel and John Miller, please see page 23.




Baldwin
Accompanist to
Leonard Bernstein • Arthur Fiedler
Gilbert Kalish • Seiji Ozawa • Andre Previn
Gunther Schuller • Yehudi Wyner

BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 8 June 1979 at 8

GEORGE CLEVE Guest Conductor

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

Overture, The Roman Carnival — Berlioz

Romeo and Juliet, Overture Fantasia — Tchaikovsky

INTERMISSION

ROUBEN GREGORIAN conducting

Hayr Mer, The Lord's Prayer — Trad.

Concerto for Bass Tuba and Orchestra — Vaughan Williams
- Allegro moderato
- Romanza
- Finale rondo ala tedesca

SAM PILAFIAN

Symphonic Pictures — Khoudoyan
- Morning—Bank of Hrazdan River—
- Page from the Past—A Journey

INTERMISSION

GEORGE CLEVE conducting

Die Fledermaus, Overture — Strauss

Roses from the South, Waltzes — Strauss

Radetzky March — Strauss

Among those present: Burbank Hospital Recreation Association; Wesley United Methodist Church Couples Club; Conant High School; Barbieri Middle School; the Universalist-Unitarian Church of Brockton Men's Club; First Congregational Church of Fairhaven; Sentry Insurance Company; Carlisle Congregational Church; Wheelock College Alumnae Association

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GUEST ARTISTS

George Cleve



George Cleve was born in Vienna in 1936, and came to this country at the age of four. He graduated from the Mannes College of Music in New York City with an Artist's Diploma in 1959 and a B.S. in 1960, studying viola there with Carl Bamberger and chamber music with William Kroll. His private piano studies were with Seymour Lipkin and Paul Emmerich. In 1953 he held a scholarship in violin and conducting at Tanglewood, and in 1956 was one of ten young American artists invited as guests of the Pan American Union to participate in the Casals Festival in Puerto Rico.

From 1954 to 1963, George Cleve was closely associated with the late Pierre Monteux, as pupil, associate, and friend at his conducting school in Hancock, Maine. It was on the recommendation of Max Rudolf, then Music Director of the Cincinnati Symphony Orchestra, who heard one of these concerts in Maine, that Mr. Cleve received a Ford Foundation grant to participate in the 1962 Conductors' Project at the Peabody Conservatory. As a result, Mr. Cleve was invited by Georg Szell to make his debut as guest conductor of the Cleveland Orchestra in 1965. Mr. Cleve served on a conducting fellowship to Mr. Szell and the Cleveland Orchestra under a grant from the Kulas Foundation, and was Music Director and Conductor of the Cleveland Philharmonic Orchestra during the 1964-65 season.

George Cleve has made many guest conducting appearances in this country and abroad beginning with the San Francisco Symphony Orchestra in 1960; with the Radio Philharmonic Orchestra of Holland in 1961, while studying with the Italian conductor Franco Ferrara in the Hilversum Conductors' Course; and with the Baltimore Symphony Orchestra in February, 1963. He appeared with the New York Philharmonic in March of 1965. In 1966, Mr. Cleve participated in the North American tour of the Orchestre Nationale de L'Opera de Monte Carlo.

Mr. Cleve was appointed Associate Conductor of the St. Louis Symphony Orchestra for the 1967-68 season, and, beginning in 1968-69, he served for several seasons as Music Director and Conductor of the Winnepeg Symphony Orchestra. At present, he is Music Director of the San Jose Symphony. Mr. Cleve has appeared as guest conductor of the San Francisco Symphony, New Orleans Philharmonic, Honolulu Symphony, and Mostly Mozart Festival.

Rouben Gregorian

Rouben Gregorian, conductor, composer, violinist, and teacher, was born in Tifiz, Russia in 1915. He grew up near Tehran, Iran but finished his musical education at the Ecole de Musique and the National Conservatory of Music in Paris. He was director of the Tehran Conservatory and Music Director and Conductor of the Tehran Symphony. Since coming to Boston in 1952, Mr. Gregorian has been a faculty member of the Boston Conservatory, directing the chorus and orchestra there as well as teaching.

Mr. Gregorian has been a guest conductor of the Boston Symphony's Esplanade Orchestra since 1952, and each year conducts the Boston Pops. He was recently invited to teach at Tehran University for one semester as a guest faculty member and while there he conducted the Radio Television Orchestra of Tehran in a series of concerts at the Golestan Palace dedicated to the 50th anniversary of the Pahlavi Dynasty.

For a biography of Sam Pilafian please see page 35.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday evening 9 June 1979 at 8

GEORGE CLEVE Guest Conductor

Overture, The Roman Carnival	Berlioz
Romeo and Juliet, Overture Fantasia	Tchaikovsky

INTERMISSION

Piano Concerto No. 21 in C major, K.467 — Mozart
- Allegro maestoso
- Andante (Elvira Madigan)
- Allegro vivace assai

TANA BAWDEN

INTERMISSION

Look Sharp, Be Sharp	Merrick-Bennett
Die Fledermaus, Overture	Strauss
Roses from the South, Waltzes	Strauss
Radetzky March	Strauss

Among those present: The Gillette Company; Colby College Alumni Association; Cornell Club of Boston; Boston Middlebury Alumni Association; The Clark Club of Greater Boston; C.P.A. Wives of Massachusetts; Beth El Temple Center of Belmont; Quincy Chapter Hadassah; Russell Sage Alumni Association; Brandeis University National Women's Committee; Leominster Education Association; Couples Club Holy Trinity Methodist Church of Danvers

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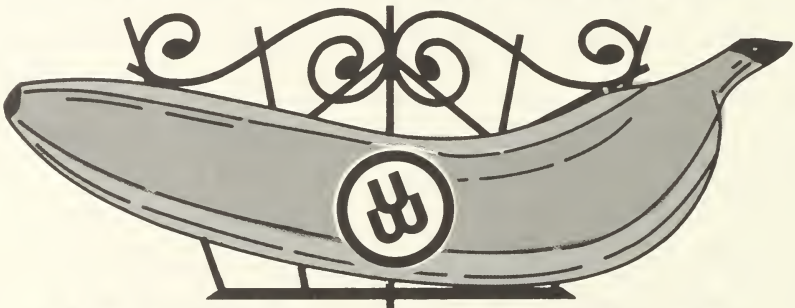
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For a biography of George Cleve please see page 31.

Samuel Pilafian



Samuel Pilafian lives in New York City, where he is active as a soloist, freelance studio musician, principal tuba of the American Ballet Theatre Orchestra, and a member of the Naumburg Award winning Empire Brass Quintet. A cum laude graduate of the University of Miami, he received fellowships for further study at Dartmouth College and the Berkshire Music Center at Tanglewood. He is a former member of the Miami Philharmonic and Portland Symphony, and has also performed and recorded with the Boston Symphony Orchestra, Boston Pops, New York Philharmonic, Metropolitan Opera, Duke Ellington, Buffalo Philharmonic, Paris Opera, and Stuttgart Ballet Orchestras.

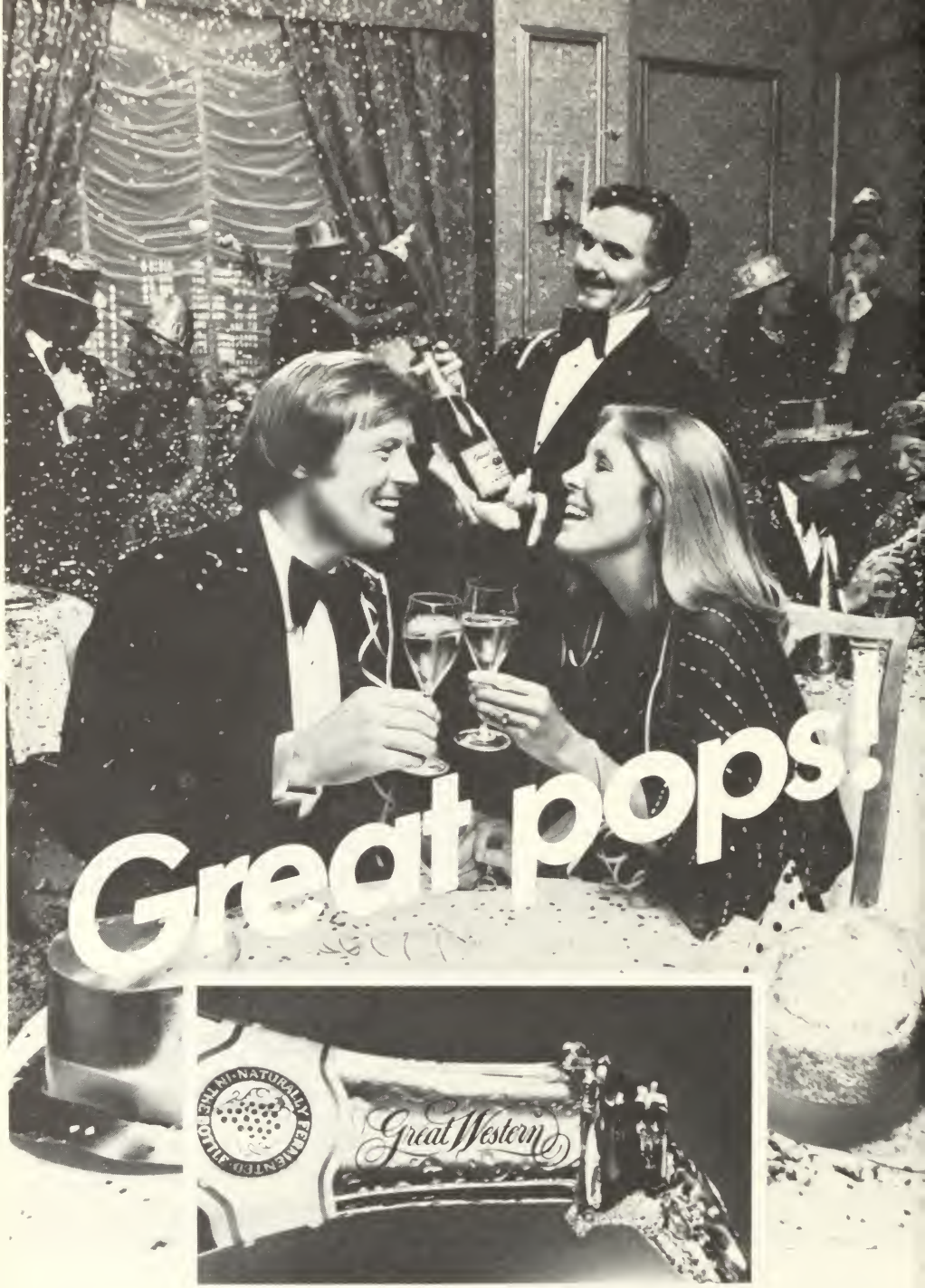
Mr. Pilafian is on the faculties of Boston University, the Mannes College of Music, Waterloo Music Festival and the Boston University Tanglewood Institute.

Tana Bawdin

Tana Bawdin has toured America extensively and travelled in Europe as a soloist with the Portland Chamber Orchestra which includes an appearance at the Royal Festival Hall in London. She made her debut at the age of eleven with the Portland Junior Symphony at which time the critics hailed her as a child prodigy, and during the same year performed with the Vancouver Symphony.

Miss Bawdin has appeared with such American symphony orchestras as Baltimore, Harrisburg, Portland, Seattle, Florida, and the Boston Pops.

Among her many awards, Miss Bawdin was the winner of the Federation of Music Club Young Artists Award, and the Edgar M. Levintritt competition gold medal.



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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday evening 10 June 1979 at 7:30

ERICH KUNZEL Guest Conductor

Jubilee Festival March	Strauss, Jr.
Academic Festival Overture	Brahms
Polka and Fugue, from Schwanda, der Dudelsackpfeifer	Weinberger

INTERMISSION

Burlesque for Piano and Orchestra WANDA PAIK	Strauss
1812, Ouverture Solennelle	Tchaikovsky

INTERMISSION

Theme from Superman	Williams
Medley of Michel LeGrand Movie Themes	arr. Kunzel
Selections from Jesus Christ Superstar	Webber
Copacabana	Manilow

Among those present: Big Ten University Alumni Clubs; Second Congregational Church in Cohasset; Friends of the Lemuel Shattuck Hospital; Sacred Heart Church Sodality; Our Lady of Fatima of Sudbury; The Junior League of Boston—Belmont/Cambrige Area; Temple Emeth; The Yale Club of Boston; United Church of Christ Couples Club of Medfield; Four Season Tours; Milton Senior Citizens; Needham Presbyterian Church; Needham Postcomers Club; Worcester Academy Alumni Club

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For a biography of Erich Kunzel please see page 23.

Wanda Paik

A native of Seoul, Korea, and born in 1934, pianist Wanda Paik moved to Chicago at the age of 14 where she began her formal piano studies.

In 1947, Miss Paik entered the American Conservatory Preparatory School where she studied with Charlotte Bergersen. Miss Paik was the 1950 Gold Medal winner of the Chicago Music Festival Piano Competition which was sponsored by the Chicago Tribune, and she participated in the National Music Camp at Interlochen, Michigan as a full scholarship student of Henry Harris in 1952. She later entered Northwestern University at Evanston, Illinois on a full scholarship where she was a student of Gui Mombaerts. She graduated cum laude from that school with a Bachelor of Music degree in 1955. Two years later, Miss Paik received her Master of Music degree from Northwestern University where she was a full scholarship student of Louis Crowder.

Miss Paik has performed extensively in concerts and solo recitals throughout Massachusetts, including an appearance in 1976 with the Boston Pops playing Gershwin's Concerto in F. She is currently Master Class Chairman, and a member of the Board of the New England Pianoforte Teachers' Association of Boston, and Workshop Chairman and Board member of the Concord Area Music School Association.



Promenade Concert circa 1880

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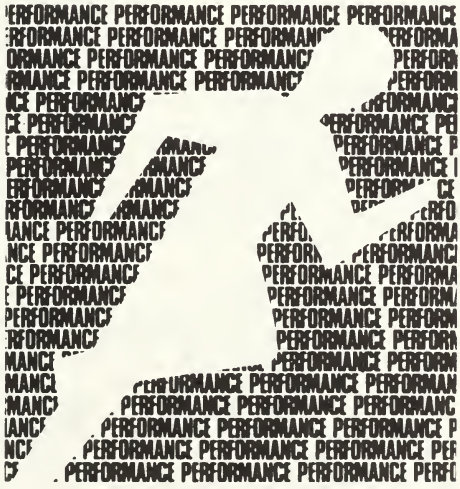
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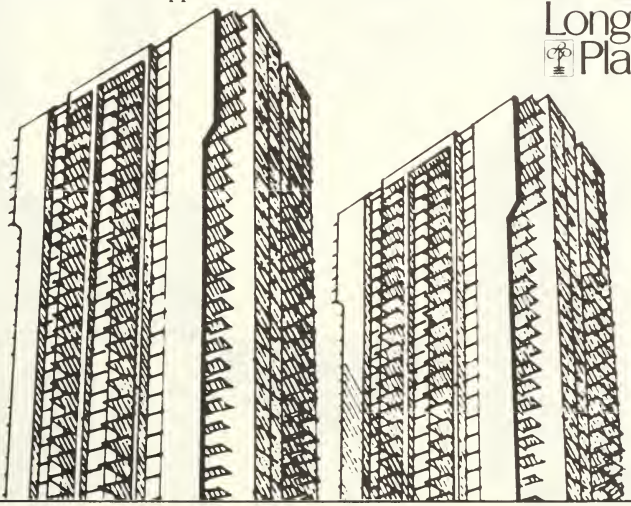
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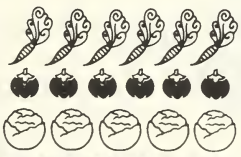
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Breast of Turkey	2.50		

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PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

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Italian Cookies	.75	Dobosch Torte (7 layer)	1.00
Napoleons	.75	Cheesecake (Plain)	1.00
Macaroon Tarts	.75		

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Pretzels	.30	Mixed Nuts (No Peanuts)	1.25
Spanish Peanuts	.55	Extra Fine Cashews	1.35
Extra Large Peanuts	.60		

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Assorted Jelly Gems	1.90	Chocolates (2 oz.)	.60
Chocolate Thin Mints	1.79	French Drops (Hard Candies)	.75
Peppermint Patties	1.25		

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Iced Coffee	.60	Iced Tea	.50

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Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
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24. Alexis Lichine
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25. Macon Blanc, by Nicolas
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26. Alexis Lichine Rose d'Anjou
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28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
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8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
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22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
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	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75

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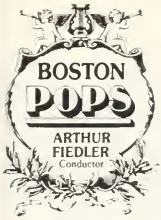
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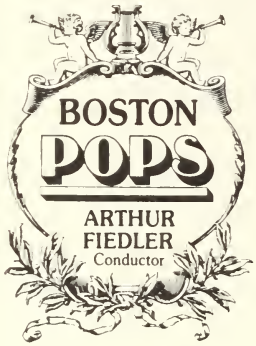
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Max Winder
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Peter Hadcock

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Craig Nordstrom

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Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section
Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp
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James Harper

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*Participating in a system of rotated seating within each string section.



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

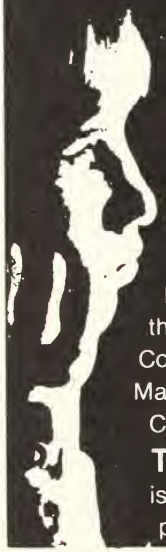
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

Set Design: Clint Heitman

OUR PERFORMANCE



DEPENDS ON YOURS

The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

SYMPHONY HALL AMENITIES

SYMPHONY HALL, and all concert and ticket information—(617)-266-1492.

FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

LOUNGE AND BAR SERVICE: The Cabot-Cahners Room located on the second floor will serve drinks from one hour before concert time until a reasonable amount of time after the concert has ended.

NO SMOKING, PLEASE

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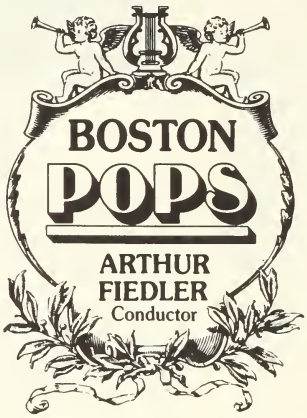
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- A contribution of $25 (Friend) will place you on the subscription list for the BSO Newsletter and you will be invited to tour Symphony Hall, to special events, and to the Annual Meeting at Symphony Hall.
- A contribution of $75 (Donor) will give you admission to a closed Pops rehearsal, a copy of a special Pops recording, and all of the above benefits.
- A contribution of $150 (Sponsor) will give you priority in purchasing tickets for the generally sold out Spring and Summer Pops concerts, provide you with V.I.P. advance ticket service for the Christmas Pops concerts, and give you a handsome commemorative Arthur Fiedler medallion (limited to the first 250 sponsors), and all of the above benefits.
- A contribution of $500 (Associate) will give you an invitation to a reception with members of the Boston Pops management, trustees and guest artists and all of the above benefits.
- A contribution of $1000 or more (Patron) will give you an invitation to attend a luncheon with the conductor of the Boston Pops, members of the management, trustees and guest artists and all of the above benefits.

Checks should be made payable to Friends of Pops and mailed to Development Office, Symphony Hall, Boston, Ma. 02115

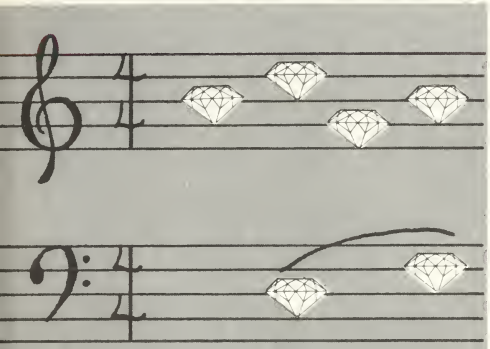
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BOSTON POPS
ARTHUR FIEDLER Conductor

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WCRB-FM Boston (102.5 FM)
WGBH-FM Boston (89.7)
WFCR-AM Amherst (88.5)
WAMC-FM Albany (90.3)

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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Saturday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE:	FOR THE WEEK OF:
Monday	
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

FOR FURTHER INFORMATION PLEASE CALL SYMPHONY HALL AT 266-1492.

Arthur, feed her.

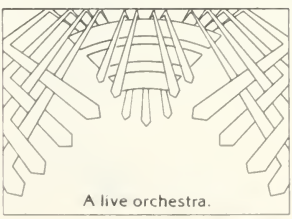


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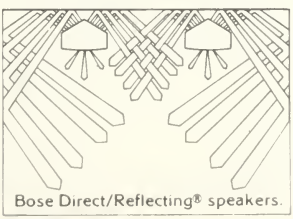
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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Monday evening 11 June 1979 at 8

HARRY ELLIS DICKSON conducting

Coronation March, The Prophet	Meyerbeer
Overture to La Gazza Ladra	Rossini
Ave Maria	Schubert
Emperor, Waltzes	Strauss

INTERMISSION

Rhapsody in Blue, for Piano and Orchestra	Gershwin
VIRGINIA ESKIN	
Bolero	Ravel

INTERMISSION

Selections from Fiddler on the Roof	Bock
Fiddler on the Roof—Matchmaker, Matchmaker— Far From the Home I Love— Miracle of Miracles—Sunrise, Sunset— Anatevka—To Life	
Copacabana	Manilow
Cabaret	Kander

Among those present: Rotary International; Bedford Rotary Club; Boston Volvo-Renault; Lynnfield Night at the Pops; Temple Aliyah of Needham; Palestine Chapter #114 O.E.S.; St. Mary's Sodality of Dedham; Temple Beth Avodah; New England Region—United Synagogue; Kaplan Tours

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GUEST ARTIST

Virginia Eskin

Virginia Eskin received her early piano training from Aube Tzerko, a Schnabel student, in Los Angeles. At sixteen she went to London where she studied with Gina Bachauer. During the summers she coached with Dame Myra Hess and Nadia Boulanger. While a student at Trinity College of Music she became the youngest Fellow of Music in the history of the school. Upon her return to the United States she took master classes with Leonard Shure. Ms. Eskin has won numerous competitions in such cities as Los Angeles, San Diego, Portland, Philadelphia and London. Ms. Eskin's recent recording "The Piano Music of Mrs. H.H.A. Beach" (Genesis 1054) has received critical acclaim.

During the 1978-79 season she is engaged to perform for the U. S. Ambassadors in London, Brussels and Rome; in recital with Douglas Cummings, principal cellist of the London Symphony; the National Orchestre de Belge; and in the Netherlands with the Noordhollands Philharmonisch Orkest and the Philharmonische Vereniging Antwerpen.

Ms Eskin has appeared with major orchestras in Rome, London, Boston, Los Angeles, Washington, Buffalo, Portland, San Francisco, Louisville, and many other cities. She has toured with Arthur Fiedler and has performed both solo and chamber music recitals all over the United States and Europe.

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Harry Ellis Dickson,
Artistic Director

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Series "B"	Nov. 17	Jan. 19	Apr. 5

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Fri. Series	Nov. 16	Jan. 11	Apr. 11
Mon. Series	Nov. 5	Jan. 7	Mar. 31

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Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks...and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston Street, Boston (536-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 12 June 1979 at 8

NORMAN LEYDEN Guest Conductor

CITY MISSIONARY SOCIETY NIGHT

Prelude to Act III, from Lohengrin	Wagner
Overture to La Forza del Destino	Verdi
Symphony No. 5 in E minor, Op. 64	Tchaikovsky
Andante cantabile con alcuna, second movement	
Thunder and Lightning Polka	Strauss

INTERMISSION

Slavonic Dance No. 3 in A flat	Dvořák
Romance for Viola and Orchestra	Bruch
BURTON FINE	
Exodus, An Orchestral Tone Picture	Gold-Bennett

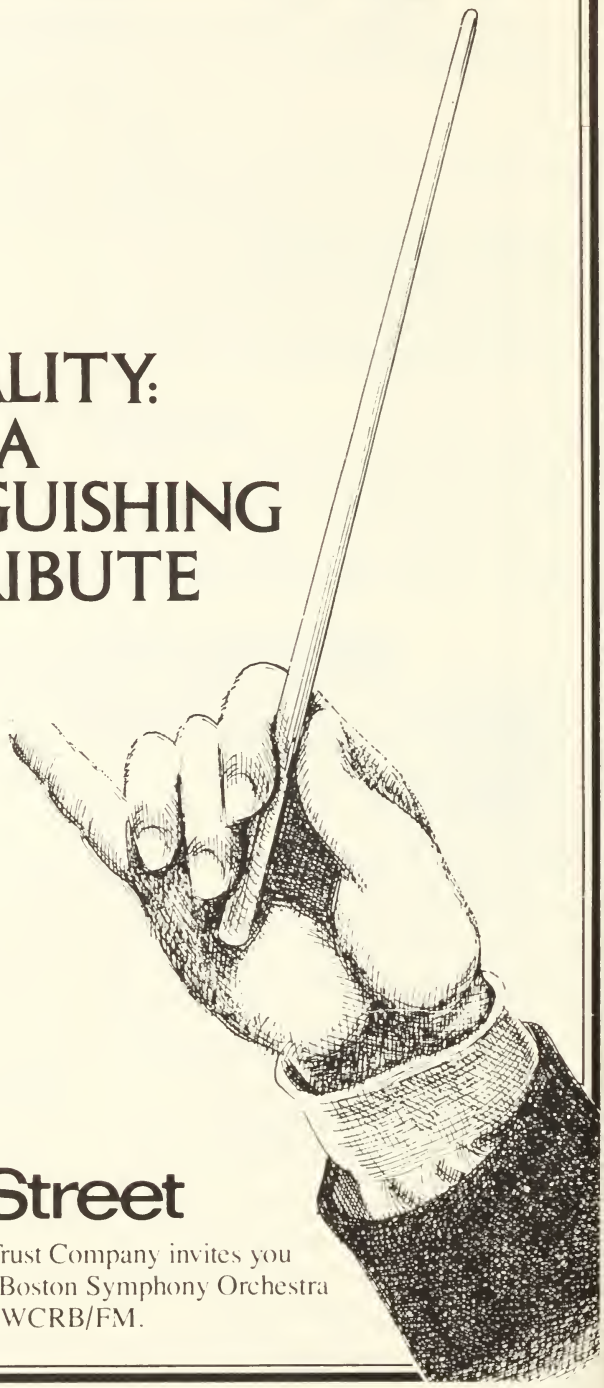
INTERMISSION

Overture: Music from the Movies	arr. Leyden
Themes from Around the World in 80 Days	
Moulin Rouge	
Romeo and Juliet	
Dr. Zhivago	
Gershwin for Strings	arr. Leyden
Someone to Watch Over Me	
Love Walked In	
Fascinating Rhythm	
Happy Days Sing-Along	arr. Leyden
Smiles	Callahan-Roberts
When You're Smiling	Fisher-Goodwin-Shay
I'm Looking Over A Four-Leaf Clover	Dixon-Woods
Beer Barrel Polka	Brown-Timm-Zemans-Vejvoda
Happy Days Are Here Again	Yellen-Ager
Selections from Flying Down to Rio	Youmans-Leyden
Flying Down to Rio	
Orchids in the Moonlight	
The Carioca	

Among those present: Temple Emanuel Brotherhood; Algonquin Club of Boston

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GUEST ARTISTS

Norman Leyden



Conductor, teacher, arranger, composer, and performer, Norman Leyden is equally at home with both classical and popular music. His career has included work with orchestra, musical stage, band, recording, and ballet, as well as radio and television. He is former Music Director and arranger for such performers as Glenn Miller, Arthur Godfrey, Gordon MacRae, Mitch Miller, as well as for RCA Records, and for numerous other name artists.

After teaching for five years at Columbia University, where he received his Doctorate degree in education, he accepted the interim conductorship of the Portland Junior Symphony Orchestra during the leave of absence of Jacob Avshalomov in 1968. He stayed in Portland to take a position with Portland State University where he also taught for five years.

Mr. Leyden continues his career as a Pops conductor with the Oregon Symphony Orchestra in Portland, where he has directed that orchestra's Pops series since 1970-71. He also conducts a Pops series with the Seattle Symphony and makes regular guest conducting appearances with such orchestras as the San Francisco and Denver Symphonies, the Minnesota Orchestra, the Calgary Philharmonic, and the Phoenix and Spokane Symphonies.

Appointed the Associate Conductor of the Oregon Symphony Orchestra in 1974, Norman Leyden is active in the orchestra's classical, educational, and regional programs, in addition to his duties as Pops conductor.

Burton Fine



Principal BSO violist Burton Fine joined the Orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. He auditioned for and won his present Boston Symphony position as principal violist at the beginning of his second year with the Orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center, and is a member of the Boston Symphony Chamber Players.

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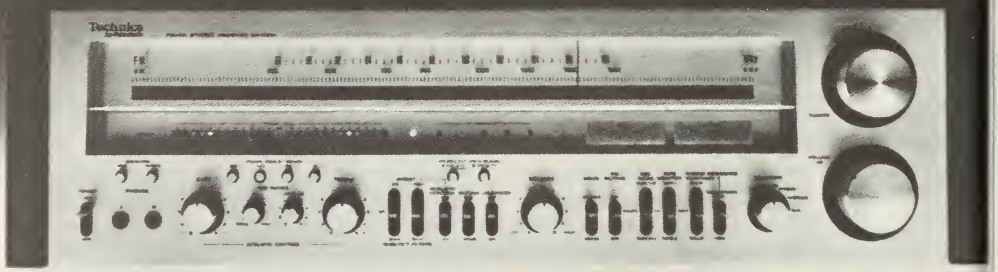
*IHF '75 standard.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 13 June 1979 at 8

NORMAN LEYDEN Guest Conductor

March No. 1 in D major, Pomp and Circumstance	Elgar
Light Cavalry, Overture	von Suppé
The Young Prince and the Young Princess, from Scheherezade	Rimsky-Korsakoff
Thunder and Lightning Polka	Strauss

INTERMISSION

Two Slavonic Dances	Dvořák
No. 8 in G minor	
No. 3 in A flat	
Romance for Viola and Orchestra	Bruch
BURTON FINE	
Espana, Rhapsody	Chabrier

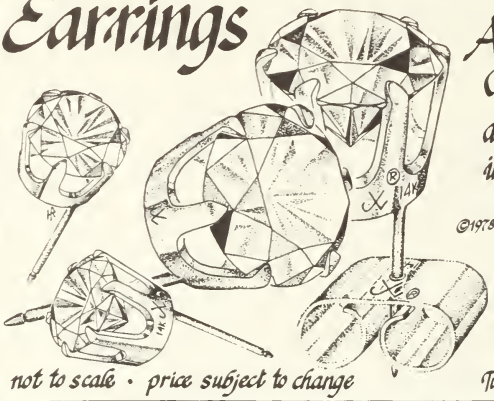
INTERMISSION

Dance Overture	arr. Leyden
Dancing in the Dark	Schwartz-Dietz
Dancing on the Ceiling	Rodgers-Hart
Cheek to Cheek	Berlin
Shadow Waltz	Dubin-Warren
I Could Have Danced All Night	Lerner-Loewe
Gershwin for Strings	arr. Leyden
Someone to Watch Over Me	
Love Walked In	
Fascinating Rhythm	
Happy Days Sing-Along	arr. Leyden
Smiles	Callahan-Roberts
When You're Smiling	Fisher-Goodwin-Shay
I'm Looking Over A Four-Leaf Clover	Dixon-Woods
Beer Barrel Polka	Brown-Timm-Zemans-Vejvoda
Happy Days Are Here Again	Yellen-Ager
Selections from Flying Down to Rio	Youmans-Leyden
Flying Down to Rio	
Orchids in the Moonlight	
The Carioca	

London, Polydor, and RCA Records — Baldwin Piano

For biographies of Norman Leyden and Burton Fine, please see page 23.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 14 June 1979 at 8

JOHN MAUCERI Guest Conductor

NORTHEASTERN UNIVERSITY NIGHT

Overture to Candide — Bernstein

The Pines of Rome — Respighi
- The Pine Trees of the Villa Borghese
- Pine Trees Near A Catacomb
- The Pine Trees of the Janiculum
- The Pine Trees of the Appian Way

INTERMISSION

Concerto for Two Pianos in E flat major, K.365 — Mozart
- Allegro
- Andante
- Rondo: Allegro

ROLAND NADEAU, piano
REGINALD HACHÉ, piano

INTERMISSION

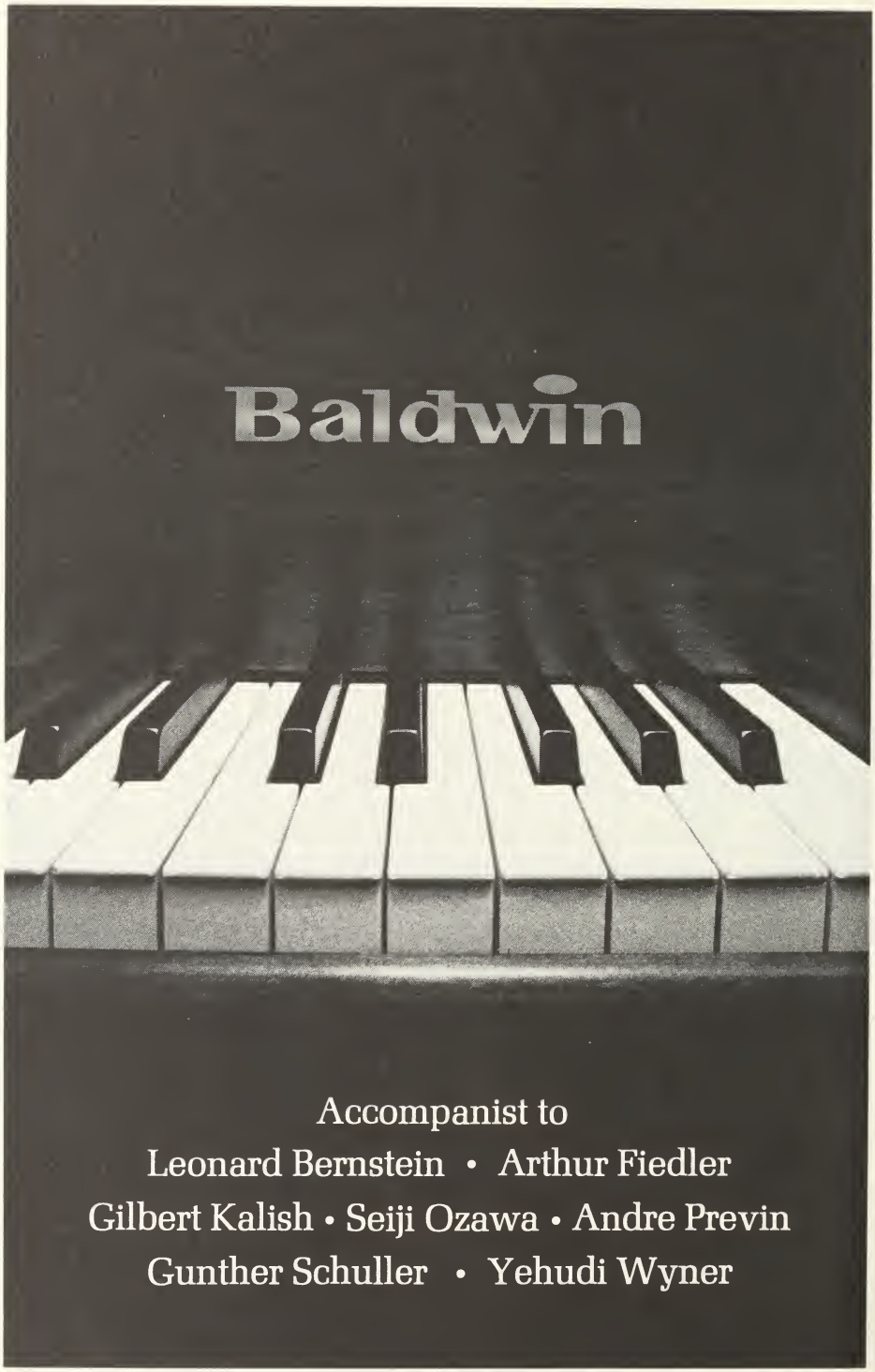
NORTHEASTERN UNIVERSITY ALMA MATER

Selections from My Fair Lady — Loewe
- Get Me to the Church on Time—
- Wouldn't It Be Loverly—
- I've Grown Accustomed to Her Face—
- I Could Have Danced All Night—
- On the Street Where You Live—
- The Rain in Spain—With A Little Bit of Luck

The Carousel Waltz — Rodgers

The Stars and Stripes Forever, March — Sousa

London, Polydor, and RCA Records — Baldwin Piano


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Gunther Schuller • Yehudi Wyner

John Mauceri



John Mauceri was born in New York City and made his operatic conducting debut in August of 1973 conducting Menotti's "Saint of Bleeker Street" at Wolf Trap. Menotti then invited Mr. Mauceri to conduct the first European performance of "Tamu-Tamu" at the Spoleto Festival of 1974. Later that season, Mr. Mauceri conducted a new production of Alban Berg's "Lulu" with the Santa Fe Opera, and went on to make his orchestral conducting debut with the Los Angeles Philharmonic and the San Francisco Symphony, in addition to his debut with the Welsh National Opera, with "Don Carlos" and the "Barber of Seville". His debut with the San Francisco Spring Opera followed in 1975 with the West Coast premiere of Benjamin Britten's "Death in Venice".

John Mauceri has conducted premieres of many important works including the world premiere of Charles Ives' "Three Places in New England", in its original version for large orchestra; the European premiere of Leonard Bernstein's "Mass" in Vienna as well as its televised version; and a 1974 American premiere of the Richard Strauss score written for Robert Weiner's silent film "Der Rosenkavalier" in Yale University's Woolsey Hall.

John Mauceri, a graduate of Yale University, was a conducting fellow at the Berkshire Music Center at Tanglewood in 1971, and served as Music Director of the Yale Symphony from 1968 through 1974. During the 1975-76 season, Mr. Mauceri made his debut with the Orchestre National de France, the Scottish National Orchestra, the New Orleans Opera, the Metropolitan Opera with "Fidelio", the Scottish National Opera with "Otello", and the Philadelphia Orchestra at Robin Hood Dell. The following season Mr. Mauceri made his debut with both the San Francisco Opera, and the Israel Philharmonic, and conducted Wagner's "Rienzi" with the San Antonio Opera. Last season, he conducted the National Symphony in Washington on two occasions, one of which marked Leonard Bernstein's 60th birthday.

Mr. Mauceri made his debut with the New York City Opera conducting "Mefistofele", and has gone on to conduct a variety of works there including "L'Incoronazione di Poppea", a new production of Victor Herbert's "Naughty Marietta", as well as "Il Barbiere di Seviglia", a revival of Kurt Weill's "Street Scene".

For biographies of Roland Nadeau and Reginald Haché, please see page 39.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 15 June 1979 at 8

JOHN MAUCERI Guest Conductor

Overture to Candide — Bernstein

The Pines of Rome — Respighi
- The Pine Trees of the Villa Borghese
- Pine Trees Near A Catacomb
- The Pine Trees of the Janiculum
- The Pine Trees of the Appian Way

INTERMISSION

Concerto in A minor for — Schuman
Piano and Orchestra, Op. 54
Allegro affetuoso, first movement
HENG JIN PARK

Finale, from Symphony No. 5 in E minor — Tchaikovsky

INTERMISSION

Selections from My Fair Lady — Loewe
- Get Me to the Church on Time—
- Wouldn't It Be Loverly—
- I've Grown Accustomed to Her Face—
- I Could Have Danced All Night—
- On the Street Where You Live—
- The Rain in Spain—With A Little Bit of Luck

The Carousel Waltz — Rodgers

Strike Up the Band — Gershwin

Among those present: Digital Equipment Corporation; Skidmore Club of Boston; United Methodist Church of Marlboro; New England Conservatory Preparatory School; Acton-Boxborough Band Association; Boston Business and Professional Women's Club; Vilas Junior High School; Winchester Boat Club; Musical Marathon; Instrument Society of America; Bose U.K. Dealers; Daughters of Israel; Sitzunjibbers Neighborhood Club of Quincy; Williams College Club; Trinity College Club.

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For a biography of John Mauceri, please see page 29.

Heng Jin Park

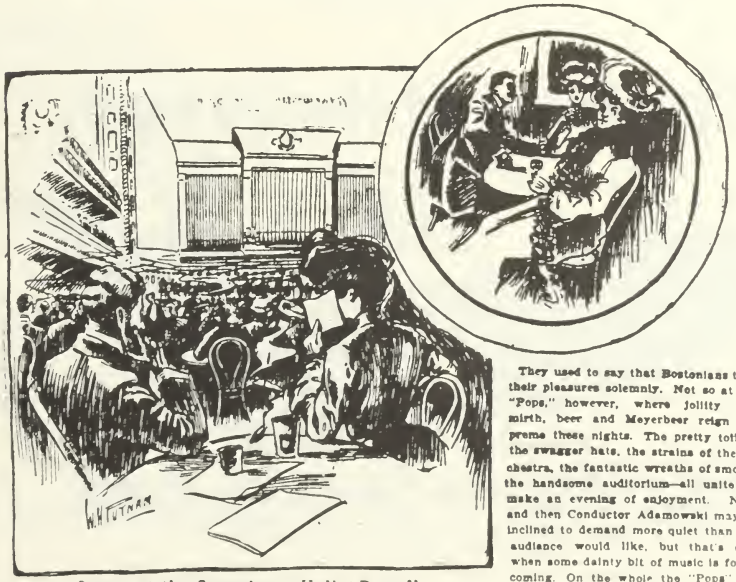
Miss Heng Jin Park is fifteen, and a student at the New England Conservatory of Music Preparatory School where she studies piano with David Hagan.

Born in Junjoo, Korea, Heng Jin has been studying piano since she was five, and has appeared often on television in Korea. She also won an important piano competition in her state in Korea when she was nine.

Miss Park is the winner of the 1979 Concerto Competition of the New England Conservatory of Music Preparatory School. She performed the Mozart Concerto in D minor in Jordan Hall in 1978, as a finalist in last year's competition, and was a runner-up in this year's Concerto Competition of the Concord Symphony Orchestra.

Miss Park lives in Chelmsford where she plays in the Junior-Senior orchestra. She has two sisters and one brother and together they comprise the Park String Quartet.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday evening 16 June 1979 at 8

NORMAN LEYDEN Guest Conductor

Prelude to Act III, from Lohengrin	Wagner
Overture to La Forza del Destino	Verdi
The Young Prince and the Young Princess, from Scheherezade	Rimsky-Korsakoff
Thunder and Lightning Polka	Strauss

INTERMISSION

Two Slavonic Dances	Dvořák
No. 8 in G minor	
No. 3 in A flat	
Romance for Viola and Orchestra	Bruch
BURTON FINE	
Espana, Rhapsody	Chabrier
The Skylarks will perform during second intermission.	
Charlette Kjesbo, Director, Anne Meffan, accompanist	
Hey, Look Me Over	Coleman
Boogie Woogie Bugle Boy	Raye-Prince
Service Medley	

INTERMISSION

Star Wars Medley	Williams
Gershwin for Strings	arr. Leyden
Someone to Watch Over Me	
Love Walked In	
Fascinating Rhythm	
Happy Days Sing-Along	arr. Leyden
Smiles	Callahan-Roberts
When You're Smiling	Fisher-Goodwin-Shay
I'm Looking Over A Four-Leaf Clover	Dixon-Woods
Beer Barrel Polka	Brown-Timm-Zemans-Vejvoda
Happy Days Are Here Again	Yellen-Ager
Selections from Flying Down to Rio	Youmans-Leyden
Flying Down to Rio	
Orchids in the Moonlight	
The Carioca	

London, Polydor, and RCA Records — Baldwin Piano

For biographies of Norman Leyden and Burton Fine, please see page 23.

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BOSTON POPS 1979

THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday evening 17 June 1979 at 7:30

HARRY ELLIS DICKSON conducting

OLD TIMERS NIGHT
for
The Benefit of the Boston Symphony Orchestra Pension Fund

National Emblem March — Bagley

Overture to William Tell — Rossini

Largo, from Xerxes — Handel

Old Timers Night at the Pops — arr. Lake
Ta-Ra-Ra-Boom-De-Ay — The Bowery —
The Sidewalks of New York — Sweet Rosie O'Grady —
Daisy — The Band Played On — After the Ball —
A Hot Time in the Old Town Tonight

INTERMISSION

Zigeunerweisen, Gypsy Airs — Sarasate
MARY HESS, violin

Danube Waves, Waltzes (Anniversary Waltz) — Ivanovici

Song Fest Medley — arr. Bodge
Pack Up Your Troubles — Smiles —
Till We Meet Again — In the Shade of the Old Apple Tree —
My Wild Irish Rose — Take Me Out To the Ball Game —
Sweet Adeline — Put On Your Old Gray Bonnet —
There Is A Tavern in the Town — Maine Stein Song —
Let Me Call You Sweetheart

INTERMISSION

The Stars and Stripes Forever, March — Sousa
ALFRED ROBISON, Conducting
(1979 Musical Marathon Premium)

Moonlight Serenade — Miller

The Glow Worm Turns — Bodge

Patriotic Sing-Along — arr. Hayman
America — America, the Beautiful —
Yankee Doodle — The Yankee Doodle Boy —
Columbia, the Gem of the Ocean — This Land Is Your Land —
You're a Grand Old Flag — Battle Hymn of the Republic

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Mary Crowder Hess

Mary Crowder Hess grew up in a family of generations of musicians in a small town in Oklahoma. Her early musical studies began in infancy as she sat on her mother's lap during forty-seven piano lessons a week. She began the violin just before entering the first grade on a little half size discovered in cleaning out her grandfather's milk barn.

Mary is a graduate of the Juilliard School and Boston University where her teachers were Ivan Galamian, Sally Thomas, and Roman Totenberg.

An avid chamber musician, she is a member of the Amati String Quartet and formerly the violinist in The Boston Musica Viva, with whom she has recorded for CRI.

Solo and chamber music appearances have taken her to greater New England, New York, the Midwest, Switzerland, Italy, and Germany, and Mary has appeared as a soloist with The Boston Pops, The Oklahoma Symphony, Boston University Symphony, Nashua Symphony, the Handel and Haydn Society and the Juilliard Chamber Orchestra on its European tour.

Although she is a trained classical musician, Mary is also a strolling violinist and has worked with Hungarian Gypsies in Berlin and New York.

Roland Nadeau

Roland Nadeau is Distinguished University Professor at Northeastern University in Boston. He served as chairman of Northeastern's Music Department for 14 years. The author of seven books and a number of scholarly articles, he is also a well-known concert artist and lecture/recitalist. Involved deeply in educational radio and television for more than 20 years, he is best known for his "A Note to You" radio series, now in its 16th year at radio station WHDH-AM in Boston. "A Note To You" is also aired by several public radio stations, including WGBH-FM in Boston.

Reginald Haché

Reginald Haché, Associate Professor of Music at Northeastern University, received his Bachelor and Master of Music degrees in piano from the New England Conservatory of Music, where he was awarded the Conservatory's highest performance award, the Artist's Diploma. He has appeared as piano soloist with symphony orchestras in the United States, Canada and Europe, and for many seasons, has performed with Arthur Fiedler and the Boston Pops. He has appeared frequently on WGBH-TV and WHDH-TV and FM radio.

His most recent accomplishments are in the field of composition which include musical scores for Public Broadcast System's radio productions of "Treasure Island" and "The Scarlet Letter" and a concerto for piano and orchestra written during his sabbatical leave in London, England, during the Spring and Summer of 1978. The work was premiered at Northeastern University in May of this year with the composer at the keyboard.

The cadenzas used in this evening's performance of Mozart's E-flat Concerto were written by Reginald Haché.

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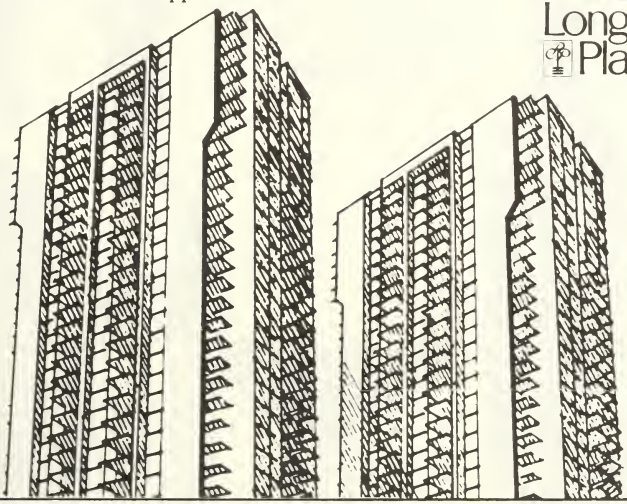
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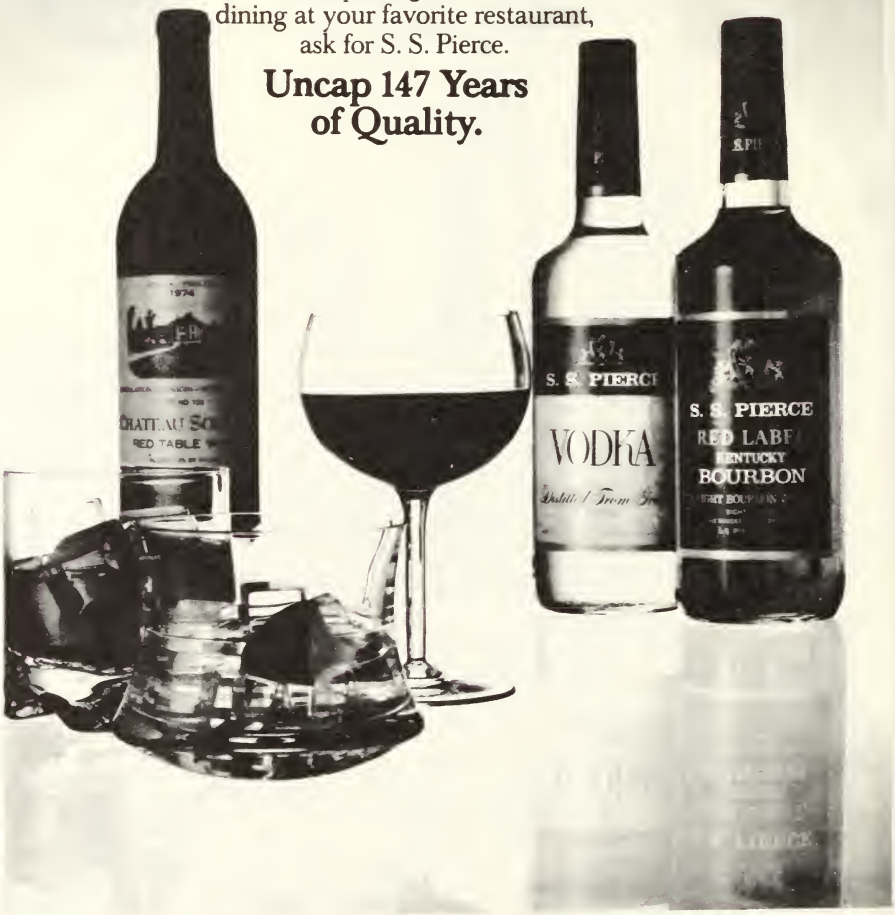
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BOSTON POPS 1979

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COFFEE & TEA

Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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2. Castel Ruboun Bianco
A medium dry, lively white, with a hint of effervescence.

4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet.

8. Charles Krug Chablis
Well balanced, full, rich, dry.

10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

14. Chenin Blanc,
Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine
Beaujolais Villages
Young, fruity, red, with an intense bouquet.

25. Macon Blanc, by Nicolas
From the area of Pouilly Fuisse. Clean, fresh, dry with notable finesse.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
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BOSTON POPS 1979

WINE LIST

CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle
	CALIFORNIA		
3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00
	NEW YORK STATE		
39	Lake Country Pink, Taylor	4.00	

SHERRY

No.		Glass
	NEW YORK STATE	
41	Taylor Cream Sherry	4.25
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75 1.25

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.50	1.25
Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

Please order by number and indicate whether you wish a bottle or ½ bottle.
All prices include state meal tax.

BOSTON POPS 1979

Beer & Ale

Budweiser Beer	1.00	Molson Golden Ale (Canada)	1.35
Miller Lite Beer	1.00	Heineken Beer (Holland)	1.50
Michelob Beer	1.20		

America's turning 7up

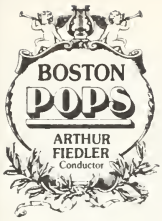
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NINETY-FOURTH SEASON 1979

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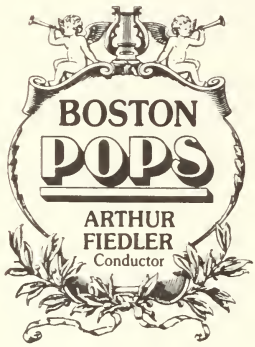
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THE BOSTON POPS ESPLANADE ORCHESTRA



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Assistant Conductor

First Violins
George Zazofsky
Maynard Goldman
Joseph Conte
Kenneth Stalberg
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Ann Leathers
Mary O'Reilly
Susan Light
Joseph Scheer
Dianne Pettipaw
Priscilla Hallberg
Elliott Markow

Second Violins
William Waterhouse
Shirley Boyle
Kay Knudsen
Jason Meyer
Gerald Mordis
Charlotte Marty
Theodore Leutz
Robert Brunton
Sandra Kott
Anastasios Tsicoulias
Philip Johnson
Judith Gerratt

Violas
Endel Kalam
Katherine Murdock
Eleftherios Eleftherakis
Aaron Picht
John Englund
Frank Grimes
Barbara Kroll
Charlet Allshouse

Cellos
Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses
Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

Flutes
Elinor Preble
Seta Der Hohannesian

Piccolo
William Grass

Oboes
Ira Deutsch
Frank Charnley

English Horn
Alan Williams

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ernst Panenka

Contra Bassoon
Ruth Waterhouse

Horns
Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets
Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones
Donald Sanders
Neal Kravitz
Walter Brauer

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Richard Kashanski
Neil Grover

Rhythm Section
Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp
Cynthia Price

Organ
Berj Zamkochian

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Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

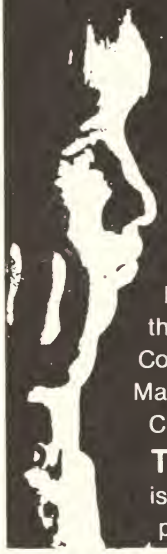
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

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To endow the Fiedler Library $250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

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For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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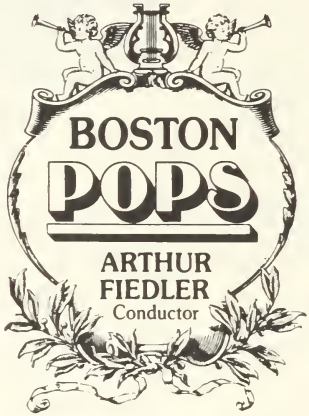
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Checks should be made payable to Friends of Pops and mailed to Development Office, Symphony Hall, Boston, Ma. 02115

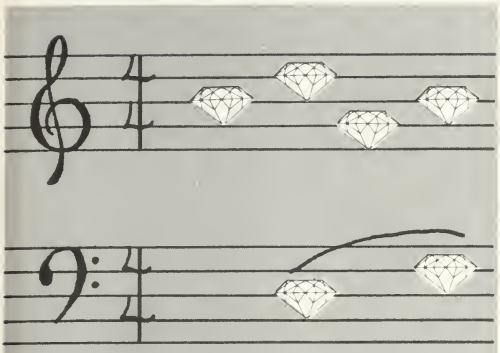
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ARTHUR FIEDLER Conductor

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WAMC-FM Albany (90.3)

The audience would help greatly by being reasonably quiet while the conductor is on the podium.



HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Saturday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

FOR FURTHER INFORMATION PLEASE CALL SYMPHONY HALL AT 266-1492.

Arthur, feed her.



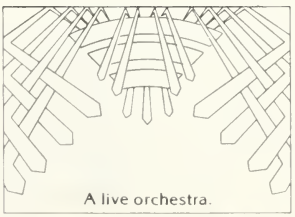
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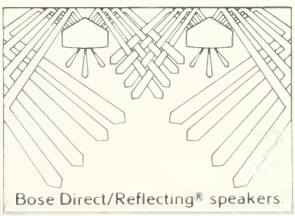
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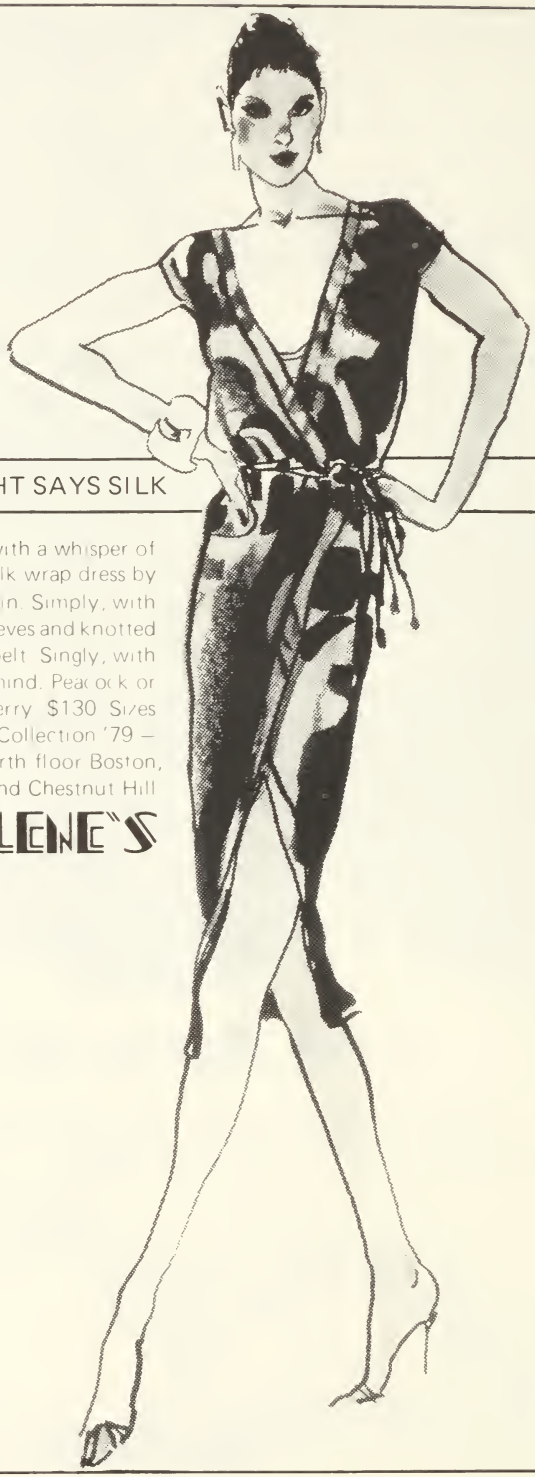
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FILENE'S

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Tuesday evening 19 June 1979 at 8

NORMAN LEYDEN Guest Conductor

Hands Across the Sea, March	Sousa
Overture to The Flying Dutchman	Wagner
Danube Waves, Waltzes (Anniversary Waltz)	Ivanovici

INTERMISSION

Piano Concerto in A minor, Op. 16	Grieg
Allegro moderato	
Adagio	
Allegro marcato	
RICHARD CASPER	

INTERMISSION

Cole Porter Favorites	arr. Leyden
Rosalie—You'd Be So Nice to Come Home To—	
It's All Right With Me—Wunderbar	
Sleepy Lagoon	Coates-Leyden
The Continental	Conrad-Leyden
Sweethearts of the Twenties	arr. Leyden
Charmaine	Rapee-Pollack
Diane	Rapee-Pollack
Ramona	Wayne-Gilbert
Irving Berlin Favorites	arr. Leyden
A Pretty Girl Is Like A Melody—Marie—	
Soft Lights and Sweet Music—Alexander's Ragtime Band	

Among those present: Cape Cod Conservatory of Music and Arts; Children's Hospital Medical Center; University of Vermont-Eastern Massachusetts Alumni Association; Zayre Activities Committee; Jack King State Senatorial Committee; Union Hospital; Blessed Sacrament CYO; Christ Presbyterian Church of Lawrence; Electrical Insulation Conference; Senior Center Y.M.C.A.; Delta Kappa Gamma Society; The Kendall Company; Wilmington High School

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Norman Leyden



Conductor, teacher, arranger, composer, and performer, Norman Leyden is equally at home with both classical and popular music. His career has included work with orchestra, musical stage, band, recording, and ballet, as well as radio and television. He is former Music Director and arranger for such performers as Glenn Miller, Arthur Godfrey, Gordon MacRae, Mitch Miller, as well as for RCA Records, and for numerous other name artists.

After teaching for five years at Columbia University, where he received his Doctorate degree in education, he accepted the interim conductorship of the Portland Junior Symphony Orchestra during the leave of absence of Jacob Avshalomov in 1968. He stayed in Portland to take a position with Portland State University where he also taught for five years.

Mr. Leyden continues his career as a Pops conductor with the Oregon Symphony Orchestra in Portland, where he has directed that orchestra's Pops series since 1970-71. He also conducts a Pops series with the Seattle Symphony and makes regular guest conducting appearances with such orchestras as the San Francisco and Denver Symphonies, the Minnesota Orchestra, the Calgary Philharmonic, and the Phoenix and Spokane Symphonies.

Appointed the Associate Conductor of the Oregon Symphony Orchestra in 1974, Norman Leyden is active in the orchestra's classical, educational, and regional programs, in addition to his duties as Pops conductor.

Richard Casper

A graduate of the University of Notre Dame, Richard Casper went to the Juilliard School as a scholarship student of Beveridge Webster, receiving his master's degree there in 1958. Mr. Casper's earliest musical training was with Ethel Glenn Hier and his chief interest then was not piano, but composition; in 1947 he played at the National Federation of Music Clubs Convention in Detroit as winner of the competition for young composers. In 1962 he made his New York debut, and since then has given annual coast-to-coast tours, a Carnegie Hall recital and a number of European tours. Formerly artist-in-residence at Elizabeth Seton College and a member of the summer faculty at Manhattanville College, Richard Casper is the Director of the Cape Cod Conservatory of Music and Art.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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Because sometimes... ...lighter is righter.



The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks... and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston Street, Boston (536-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Wednesday evening 20 June 1979 at 8

NORMAN LEYDEN Guest Conductor

NAVY NIGHT

Hands Across the Sea March	Sousa
Overture to The Flying Dutchman	Wagner
Victory at Sea, Symphonic Suite	Rodgers-Bennett
Song of the High Seas—Beneath the Southern Cross—	
The Guadalcanal March—Theme of Growing and Building—	
Fiddlin' Off Watch—The Sunny Pacific Isles—	
The Approaching Enemy—The Attack—Hymn of Victory	

INTERMISSION

LIEUTENANT COMMANDER WILLIAM J. PHILLIPS, JR., Conducting

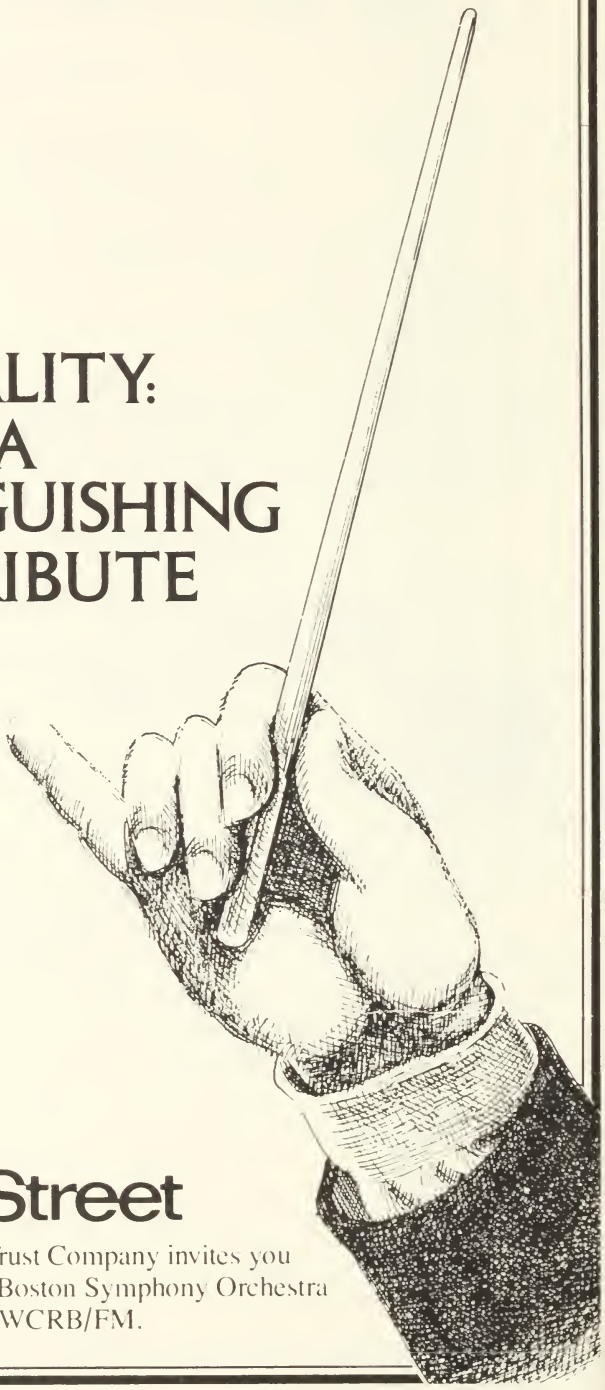
Old Ironsides March	Middendorf
Concerto for Piano and Orchestra	Khachaturian
Allegro brillante, third movement	
RONALD M. CHILES	
Overture to Die Fledermaus	Strauss
Servicemen on Parade	arr. Hayman

INTERMISSION

NORMAN LEYDEN Conducting

Cole Porter Favorites	arr. Leyden
Rosalie—You'd Be So Nice to Come Home To—	
It's All Right With Me—Wunderbar	
Exodus, An Orchestral Tone Picture	Gold-Bennett
Dance Overture	arr. Leyden
Dancing in the Dark	Schwartz-Dietz
Dancing on the Ceiling	Rodgers-Hart
Cheek to Cheek	Berlin
Shadow Waltz	Dubin-Warren
I Could Have Danced All Night	Lerner-Loewe
London, Polydor, and RCA Records	Baldwin Piano

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For a biography of Norman Leyden, please see page 19.

William J. Phillips, Jr.

Lieutenant Commander William J. Phillips, Jr. was raised in Kannapolis, North Carolina and began his musical training on the trombone at age 12. In each of his four years of high school, Mr. Phillips was selected as an all-state band trombone instrumentalist.

Following high school graduation in 1957, he enlisted in the Navy and after finishing basic military training and the basic music course at the Navy School of Music, he was an instrumentalist with the Commander Naval Air Force Atlantic Band. Petty Officer Phillips' next two years were spent with the First Naval District Band in Boston. During this period, he studied trombone with John Coffey.

Petty Officer Phillips then returned to the faculty of the School of Music as a trombone instructor and rehearsal conductor. In May 1965, Chief Petty Officer Phillips reported to the staff of the Commander Cruiser Destroyer Force, U.S. Pacific as bandleader of Unit Band 108. Returning in 1967 to the School of Music, he was audition supervisor until he was promoted to the rank of Warrant Officer.

Since becoming an officer, Mr. Phillips has been the leader of the Commander in Chief Atlantic Fleet Band, and the assistant leader of the United States Naval Academy Band. In March 1973, Lieutenant Phillips became the leader of the Naval Academy Band and was awarded the Navy Commendation Medal for meritorious service. He has been the assistant leader of the Navy Band and Navy music liaison officer in the Navy Office of Information.

In December 1978, Lieutenant Commander Phillips was selected to become the Officer in Charge/Leader, United States Navy Band, and was promoted to his present rank. He is the sixth man to be selected leader of the Navy Band.

Lieutenant Commander Phillips enjoys sailing and flying. An avid sailor, he competes regularly in one design racing on the Chesapeake Bay. He also holds a commercial pilot's license.

Ronald M. Chiles

Chief Musician Ronald M. Chiles of Osceola, Arkansas, is keyboard soloist with the Concert Band, the largest of seven performing units of the United States Navy Band. He reported to the band in November 1976.

He is a graduate of the University of Arkansas, where he studied piano with William Gant and where as a junior, he won the Francis Tovey Award which is given each year to the most outstanding junior or senior pianist. He was also the President of the Phi Mu Alpha Sinfonia chapter.

Chief Chiles enlisted in the Navy in June 1969 and after completing basic military training at Great Lakes, Ill., he was accelerated through the Musician Basic Course to become the Armed Forces School of Music piano instructor. In this capacity, he was responsible for teaching all Army, Navy and Marine Corps piano students. He was also piano class instructor for advanced music courses. He was appointed Head of the Rhythm/Vocal Department in July 1975 and was promoted to his present rank of Chief Musician in September 1975.

This outstanding Navy musician has performed in concert with the University of Arkansas/Fayetteville Symphony, the Virginia Technical Intercollegiate Band, the School of Music Symphony Band and the U.S. Naval Academy Band in Annapolis, Md. Also he was featured soloist with Arthur Fiedler and the Boston Pops Orchestra during the 1978 Pops season. In addition, he has performed with such jazz instrumentalists as Urbie Green, Warren Covington, Roy Burns, Charlie Ventura and Gary Burton.

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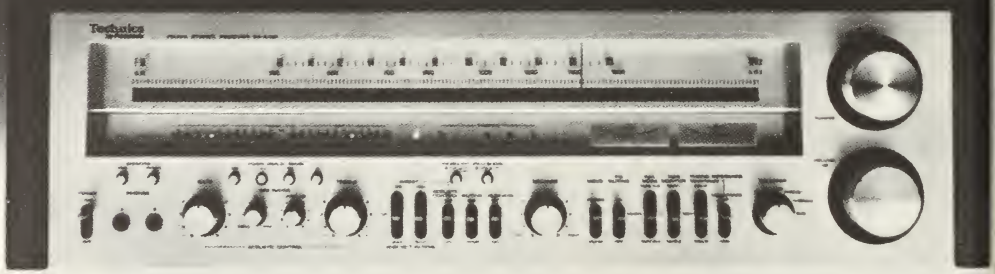
*IHF '75 standard.

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday evening 21 June 1979 at 8

HARRY ELLIS DICKSON Conducting

MASSACHUSETTS GENERAL HOSPITAL NIGHT

Rakoczi March, from The Damnation of Faust — Berlioz

Overture to Die Fledermaus — Strauss

Canon — Pachelbel

Suite from Swan Lake — Tchaikovsky
Opening Scene—Valse—
Dance of the Swans—Czardas

INTERMISSION

Adieu, Notre Petite Table, from Manon — Massenet

Ballatella, from Pagliacci — Leoncavallo
LESLIE HOLMES, soprano

Suite from Gaite Parisienne — Offenbach
Overture—Allegro brillante—Polka—
Galop—Valse—March—Can-Can—Finale

INTERMISSION

Selections from My Fair Lady — Loewe
Get Me to the Church on Time—
Wouldn't It Be Loverly—
I've Grown Accustomed to Her Face—
I Could Have Danced All Night—
On the Street Where You Live—
The Rain In Spain—With a Little Bit of Luck

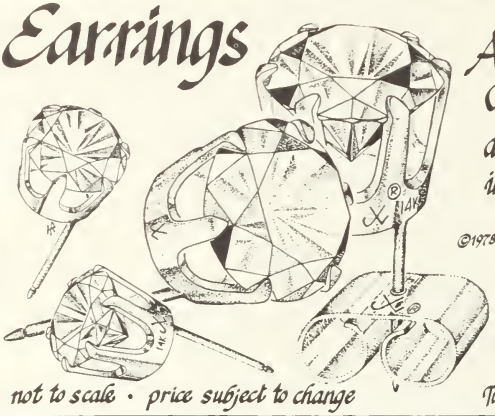
Lara's Theme, from Dr. Zhivago — Jarre

Boogie Woogie Bugle Boy — Raye-Prince

Among those present: Waltham Hospital Associates; Blue Hills Regional School; Nazareth Child Care Center; North Falmouth Village Association; Holy Cross Club of Greater Worcester; Creative Tours; Financial Managers Society; Brandywine River Museum; Amigos De Las Americas—Boston Chapter

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GUEST ARTIST

Leslie Holmes



Leslie Holmes received her Bachelor of Music from Wellesley College, and did graduate study in Music Education at New York University. She has also studied opera at the Manhattan School of Music, Boston University, and the Mozarteum in Salzburg, Austria.

Among the orchestras that she has performed with are the Boston Symphony and Boston Pops, the Cambridge Festival Orchestra, and she has appeared in recitals at the Isabella Stewart Gardner Museum, on WGBH-FM radio, and in colleges, churches and schools throughout Massachusetts, New York, New Jersey, and in the south.

Miss Holmes has performed numerous opera roles with the Opera Company of Boston, Opera New England, the Cambridge Opera, the Tanglewood Opera Institute, the Boston University Opera Theatre, and at the Mozarteum in Salzburg. She has also performed as an oratorio soloist extensively throughout the Boston area and in New York.

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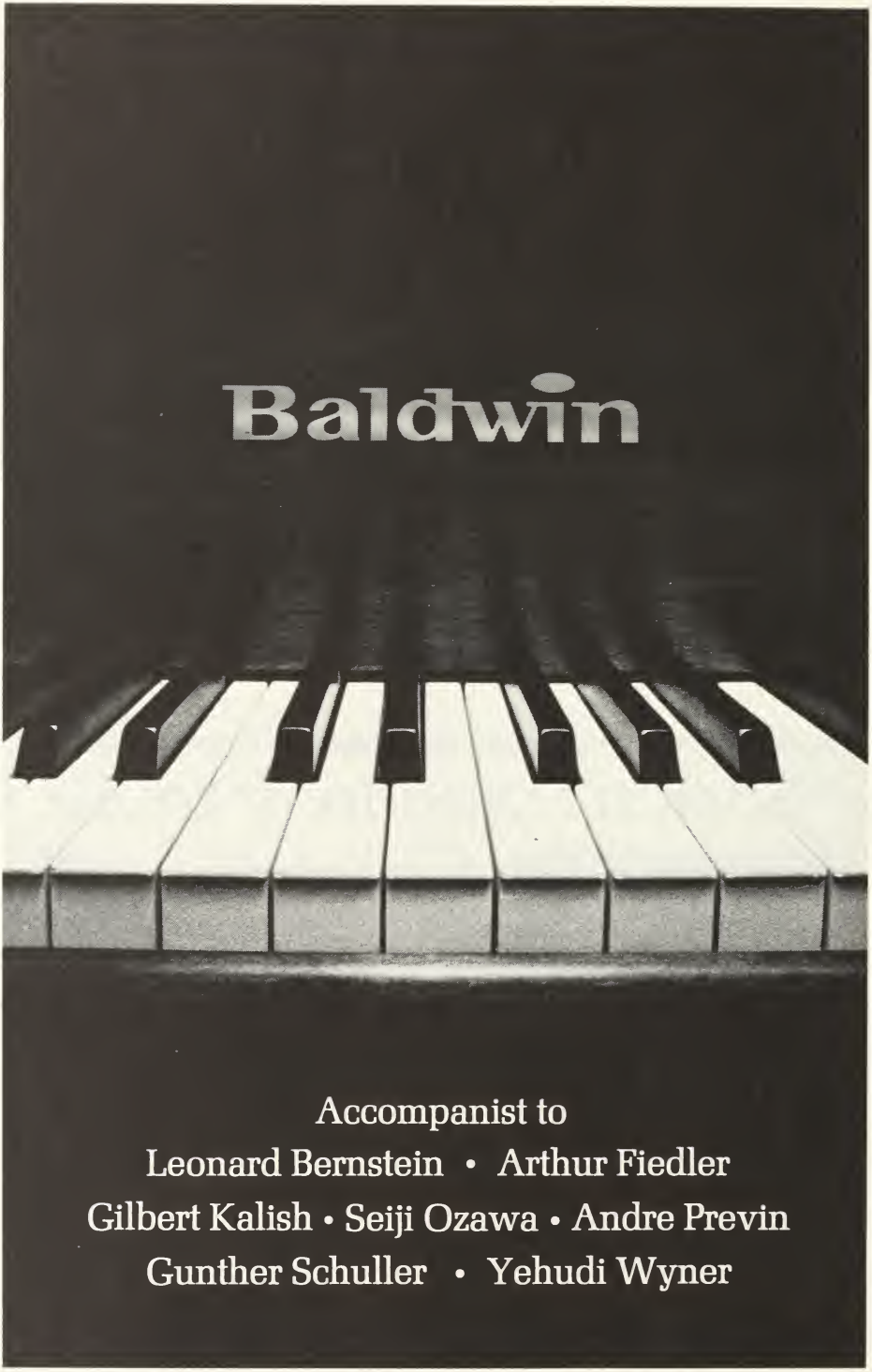
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Series "B"	Nov. 17	Jan. 19	Apr. 5

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Gunther Schuller • Yehudi Wyner

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 22 June 1979 at 8

NORMAN LEYDEN Guest Conductor

Sambre et Meuse March	Planquette
Overture to The Flying Dutchman	Wagner
Victory at Sea, Symphonic Suite	Rodgers-Bennett
Song of the High Seas—Beneath the Southern Cross—	
The Guadalcanal March—Theme of Growing and Building—	
Fiddlin' Off Watch—The Sunny Pacific Isles—	
The Approaching Enemy—The Attack—Hymn of Victory	

INTERMISSION

Dance Overture	arr. Leyden
Dancing in the Dark	Schwartz-Dietz
Dancing on the Ceiling	Rodgers-Hart
Cheek to Cheek	Berlin
Shadow Waltz	Dubin-Warren
I Could Have Danced All Night	Lerner-Loewe
Hits from Hollywood	arr. Leyden
I'm in the Mood for Love	Fields-McHugh
As Time Goes By	Hupfeld
Paradise	Clifford-Brown
You Made Me Love You	McCarthy-Monaco
ARDYTH SHAPIRO	
The Continental	Conrad-Leyden
Sweethearts of the Twenties	arr. Leyden
Charmaine	Rapee-Pollack
Diane	Rapee-Pollack
Ramona	Wayne-Bilbert
The St. Louis Blues	Handy
ARDYTH SHAPIRO	

INTERMISSION

This evening's program is continued on page 31.

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BOSTON POPS 1979

SALUTE TO IRVING BERLIN
Arranged by Norman Leyden

Two Marches
Oh, How I Hate to Get Up in the Morning
This is the Army Mister Jones

I've Got the Sun in the Morning

Steppin' Out With My Baby

Say It Isn't So
ARDYTH SHAPIRO

The Piccolino

All Alone

How Deep Is the Ocean?

Always

Blue Skies
ARDYTH SHAPIRO

A Pretty Girl Is Like A Melody

Marie

Soft Lights and Sweet Music

Alexander's Ragtime Band

London, Polydor, and RCA Records Baldwin Piano

For a biography of Norman Leyden, please see page 19.

Ardyth Shapiro

Contralto Ardyth Shapiro has performed as a soloist on pops programs with the San Francisco, Seattle, Spokane, Phoenix, Long Beach, and Denver Symphonies. She was a soloist with the First National Bank of Oregon's Bi-centennial Concert, which toured Oregon and was televised in 1976. She has also been a soloist on Oregon Educational Public Broadcasting Television, and has joined the Grant Park Orchestra in Chicago for their summer series.

Mrs. Shapiro has been a frequent soloist with Norman Leyden and the Oregon Symphony in programs throughout Oregon, as well as making numerous guest appearances with the Minnesota Orchestra's pops programs. In addition, she has been a cantorial soloist with the Temple Beth Israel Choir in Portland, Oregon, and has sung for the 1977 Portland Rose Festival.

A graduate of the University of California in Berkeley, and Portland State where she earned her B.A. in Education, Mrs. Shapiro is also the holder of a Masters degree in Education from Portland State. She is a consultant in Children's Literature, having worked for the Catlin-Gabel School in Portland, and the Portland and Beaverton School Districts.

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ARTHUR FIEDLER, CONDUCTOR

Saturday evening 23 June 1979 at 8

HARRY ELLIS DICKSON Conducting

March No. 1 in D major, Pomp and Circumstance	Elgar
Overture to The Pirates of Penzance	Sullivan
Meditation, from Thaïs	Massenet
1812, Ouverture Solennelle	Tchaikovsky

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra — Rachmaninoff
VIRGINIA ESKIN

INTERMISSION

BROWN UNIVERSITY ALMA MATER

Selections from Girl Crazy — Gershwin-Anderson
I Got Rhythm—Embraceable You—
Bidin' My Time—But Not For Me

You Light Up My Life — Brooks

The Stars and Stripes Forever, March — Sousa

Among those present: Brown University Club; Bentley College Alumni Association; First Baptist Church, Nashua New Hampshire; Corpus Christi Guild; British American Club of Cape Cod; Metcalf and Eddy, Incorporated; Norwell Women's Club; First Presbyterian Church of Philadelphia; G. M. Whitin Community Center; Lincoln Council on the Arts; Jewish Memorial Hospital Evening Auxiliary; Chelmsford Jaycees; Boston and Maine Railroad; Western Electric; Four Seasons Tours

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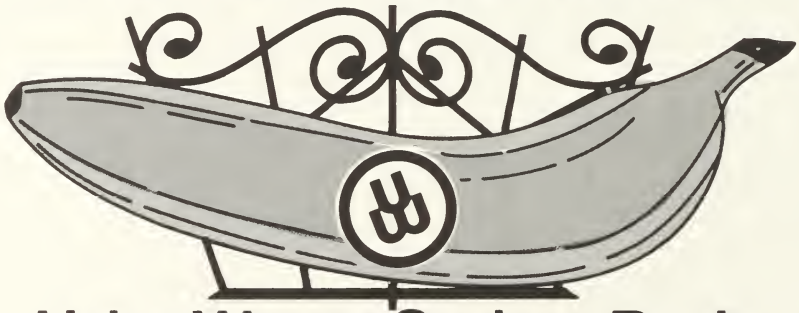
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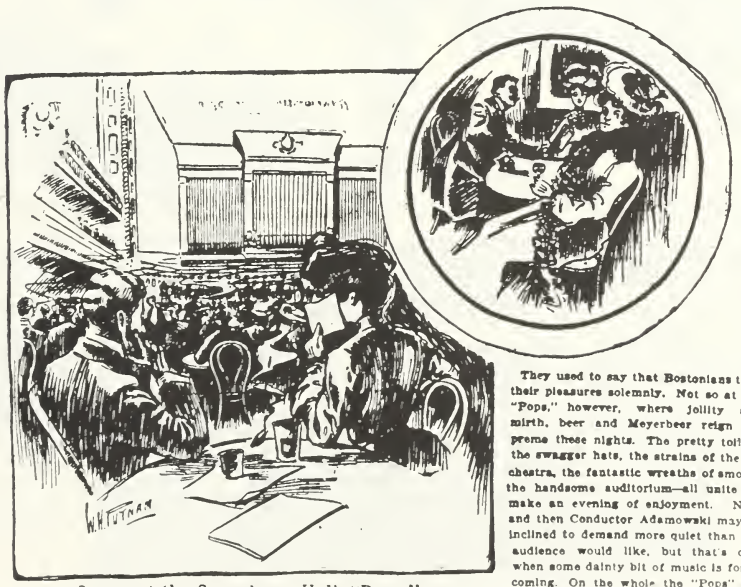
Virginia Eskin

Virginia Eskin received her early piano training from Aube Tzerko, a Schnabel student, in Los Angeles. At sixteen she went to London where she studied with Gina Bachauer. During the summers she coached with Dame Myra Hess and Nadia Boulanger. While a student at Trinity College of Music she became the youngest Fellow of Music in the history of the school. Upon her return to the United States she took master classes with Leonard Shure. Ms. Eskin has won numerous competitions in such cities as Los Angeles, San Diego, Portland, Philadelphia and London. Ms. Eskin's recent recording "The Piano Music of Mrs. H.H.A. Beach" (Genesis 1054) has received critical acclaim.

During the 1978-79 season she is engaged to perform for the U. S. Ambassadors in London, Brussels and Rome; in recital with Douglas Cummings, principal cellist of the London Symphony; the National Orchestre de Belge; and in the Netherlands with the Noordhollands Philharmonisch Orkest and the Philharmonische Vereniging Antwerpen.

Ms. Eskin has appeared with major orchestras in Rome, London, Boston, Los Angeles, Washington, Buffalo, Portland, San Francisco, Louisville, and many other cities. She has toured with Arthur Fiedler and has performed both solo and chamber music recitals all over the United States and Europe.

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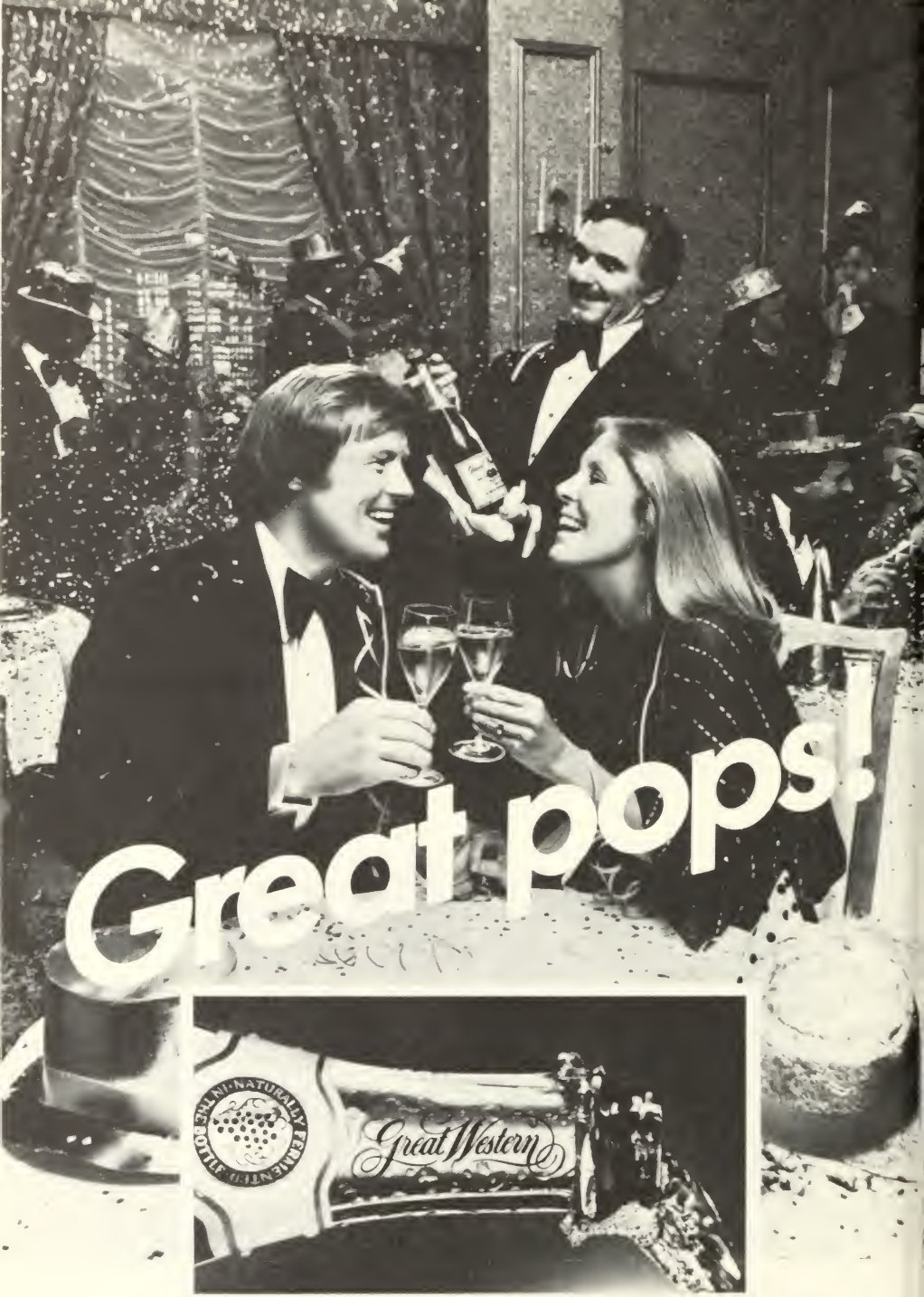


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ARDYTH SHAPIRO	
Hava Nagila	Trad.

INTERMISSION

Cole Porter Favorites	arr. Leyden
Rosalie—You'd Be So Nice to Come Home To— It's All Right With Me—Wunderbar	
Hits from Hollywood	arr. Leyden
I'm in the Mood for Love	Fields-McHugh
As Time Goes By	Hupfeld
Paradise	Clifford-Brown
You Made Me Love You	McCarthy-Monaco
ARDYTH SHAPIRO	
The Continental	Conrad-Leyden
Sweethearts of the Twenties	arr. Leyden
Charmaine	Rapee-Pollack
Diane	Rapee-Pollack
Ramona	Wayne-Bilbert
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ARDYTH SHAPIRO	

INTERMISSION

This evening's program is continued on page 39.

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SALUTE TO IRVING BERLIN
Arranged by Norman Leyden

Two Marches
- Oh, How I Hate to Get Up in the Morning
- This is the Army Mister Jones

I've Got the Sun in the Morning

Steppin' Out With My Baby

Say It Isn't So
- ARDYTH SHAPIRO

The Piccolino

All Alone

How Deep is the Ocean?

Always

Blue Skies
- ARDYTH SHAPIRO

A Pretty Girl Is Like A Melody

Marie

Soft Lights and Sweet Music

Alexander's Ragtime Band

Among those present: U.S. Coast Guard Auxiliary; Curry Club of Boston; Bay State East Alumni Club of Springfield College

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For a biography of Norman Leyden, please see page 19.

For a biography of Ardyth Shapiro, please see page 31.

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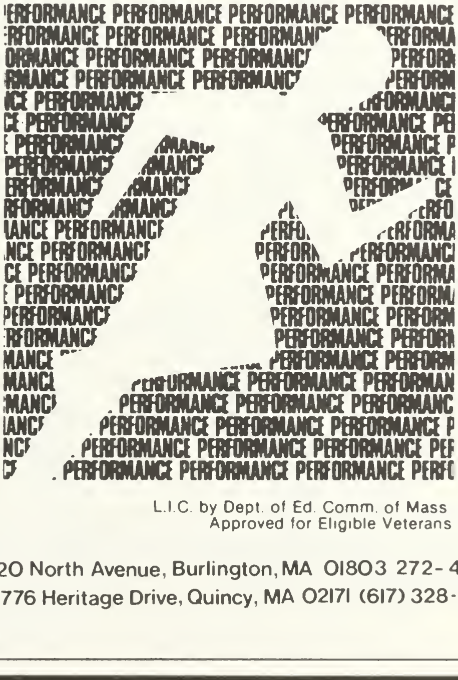
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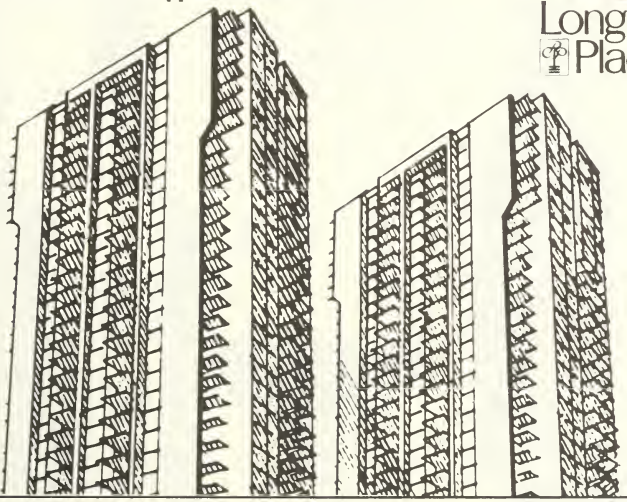
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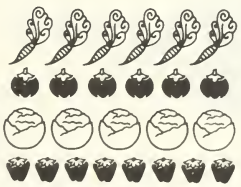
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Breast of Turkey	2.50		

Sandwiches served on rye or white bread

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PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
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Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

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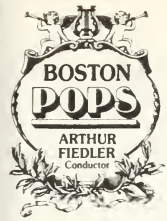
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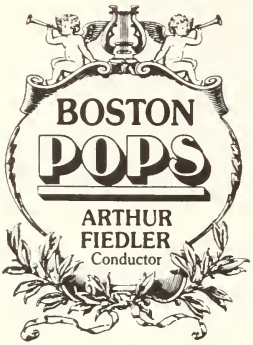
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THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Assistant Conductor

First Violins
George Zazofsky
Maynard Goldman
Joseph Conte
Kenneth Stalberg
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Ann Leathers
Mary O'Reilly
Susan Light
Joseph Scheer
Dianne Pettipaw
Priscilla Hallberg
Elliott Markow

Second Violins
William Waterhouse
Shirley Boyle
Kay Knudsen
Jason Meyer
Gerald Mordis
Charlotte Marty
Theodore Leutz
Robert Brunton
Sandra Kott
Anastasios Tsicoulias
Philip Johnson
Judith Gerratt

Violas
Endel Kalam
Katherine Murdock
Eleftherios Eleftherakis
Aaron Picht
John Englund
Frank Grimes
Barbara Kroll
Charlet Allshouse

Cellos
Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses
Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

Flutes
Elinor Preble
Seta Der Hohannesian

Piccolo
William Grass

Oboes
Ira Deutsch
Frank Charnley

English Horn
Alan Williams

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ernst Panenka

Contra Bassoon
Ruth Waterhouse

Horns
Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets
Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones
Donald Sanders
Neal Kravitz
Walter Brauer

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Richard Kashanski
Neil Grover

Rhythm Section
Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp
Cynthia Price

Organ
Berj Zamkochian

Personnel Manager
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Librarian
William Shisler



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initíate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

Set Design: Clint Heitman

OUR PERFORMANCE



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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

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To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library $250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel. 266-1492.

BOSTON POPS
ARTHUR FIEDLER
Conductor

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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

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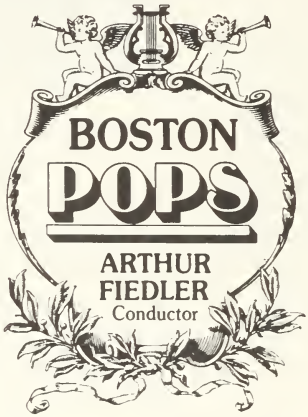
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- A contribution of $1000 or more (Patron) will give you an invitation to attend a luncheon with the conductor of the Boston Pops, members of the management, trustees and guest artists and all of the above benefits.

Checks should be made payable to Friends of Pops and mailed to Development Office, Symphony Hall, Boston, Ma. 02115

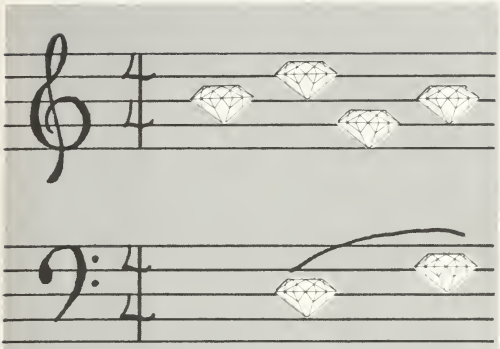
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ARTHUR FIEDLER Conductor

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Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

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30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

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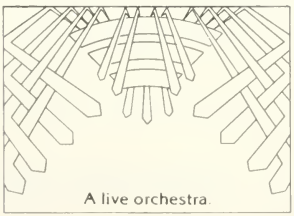
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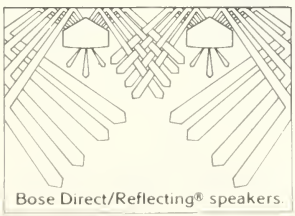


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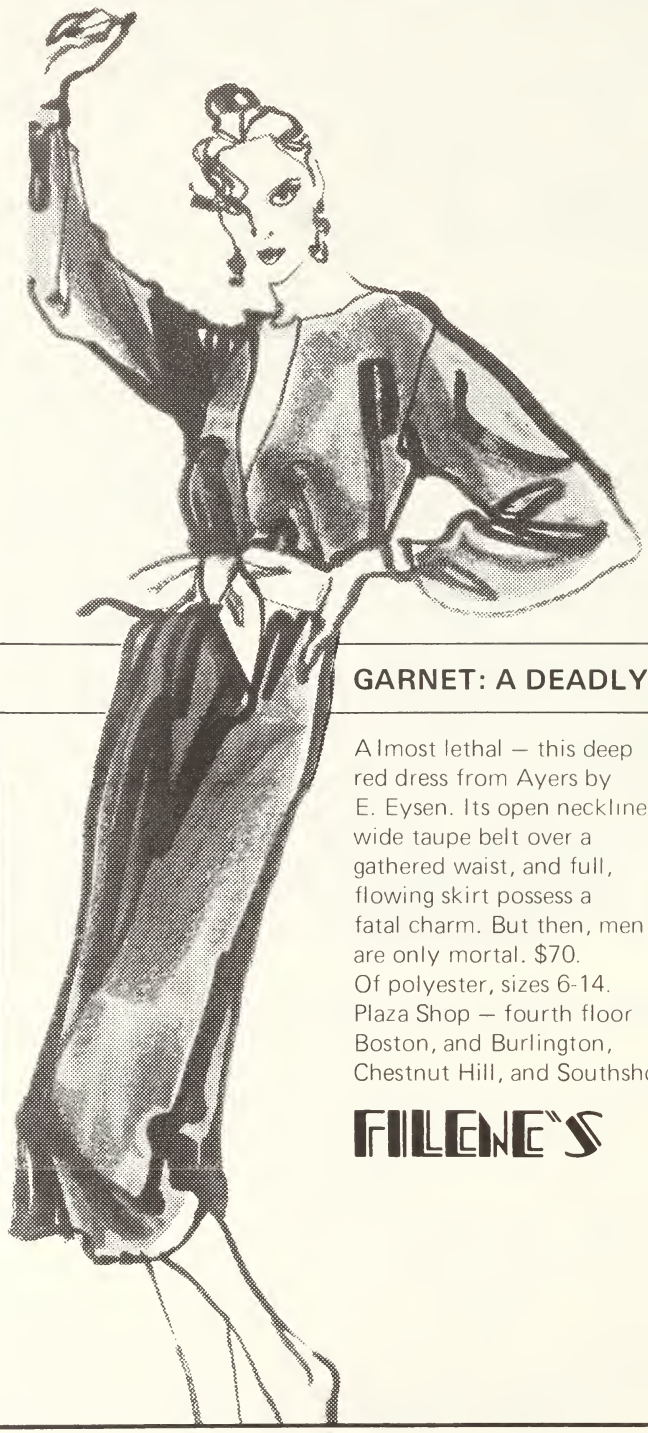
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Spring Song	Mendelssohn
Suite from Peer Gynt	Grieg
Morning Mood	
Anitra's Dance	
In the Hall of the Mountain King	

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The Sound of Music—How Can Love Survive—	
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Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
You Light Up My Life	Brooks
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Dean Anderson

Percussionist Dean Anderson studied at the Berkshire Music Center in 1969 and 1970, and received his Bachelor of Music from the University of Miami. He is also holder of a Master of Music from the New England Conservatory, where his teacher was Boston Symphony timpanist, Everett Firth.

Mr. Anderson has played with the Boston Symphony, the Boston Pops, Musica Viva, the Boston Ballet Orchestra, the Opera Company of Boston, the Springfield Symphony, and the Greater Miami Philharmonic. He is on the faculty of the Berklee School of Music.



SEEN AT THE POPS.

From the Sunday Herald, 23 June 1895.

— FROM THE BOSTON SYMPHONY ARCHIVES.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks... and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston Street, Boston (536-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Wednesday evening 27 June 1979 at 8

ERICH KUNZEL Guest Conductor

March No. 1 in D major, Pomp and Circumstance	Elgar
La Vie Parisienne, Overture on Offenbach Melodies	Offenbach-Dorati
Roumanian Rhapsody No. 1 in A major, Op. 11	Enesco
From Gayne	Khachaturian
Dance of the Rose Maidens	
Sabre Dance	

INTERMISSION

Piano Concerto No. 2 in G minor, Op. 22	Saint-Saëns
Andante sostenuto	
Allegro scherzando	
Presto	
BERTICA CRAMER	

Please remain seated during the second intermission.

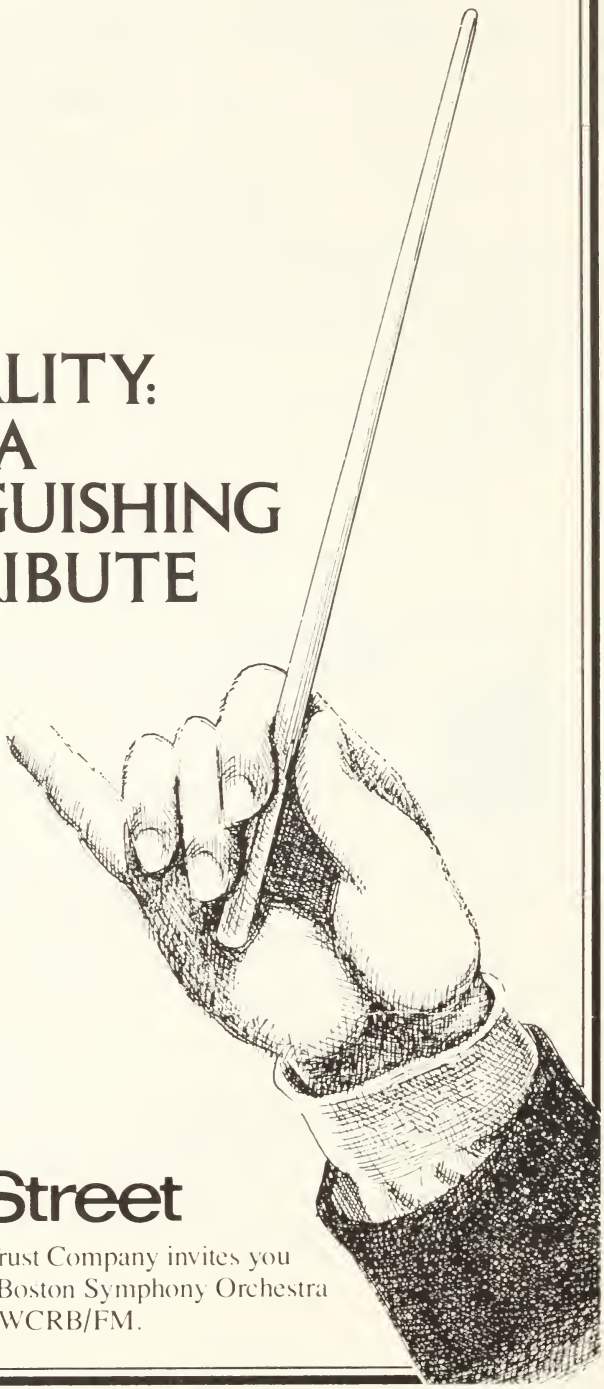
INTERMISSION

Theme and Dance from Star Wars	Williams
Old MacDonald Had A Farm	arr. Bodge
Take Me Home, Country Roads	Danoff-Denver
Twelfth Street Rag	Bowman

Among thos present: Multiple Sclerosis Society; Common Cause of Massachusetts; Temple New Hampshire Band; Hebrew Rehabiltation Center; Colgate Club of Boston; Junior League of Boston-Professional Area; Attleboro Lions Club

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GUEST ARTISTS

Erich Kunzel



If the newly-formed Cincinnati Pops Orchestra has one of the fastest-growing audiences in the United States, it can justly be attributed to the infectious enthusiasm of its conductor, Erich Kunzel.

In addition to being music director of the Cincinnati Pops, Mr. Kunzel has conducted the Boston Pops for nine consecutive seasons. He annually opens the Cleveland Orchestra's Blossom Festival each summer, Toronto Symphony (beginning the winter of 1979 he will have his own Winter Pops series), Saint Louis Symphony (he opened the 1978 Summer Pops season), Dallas Symphony (he inaugurated their winter 8 O'clock Pops series), San Francisco Symphony, Pittsburgh Symphony, and Philadelphia Orchestra. Last season he made his debuts with the Chicago Symphony at Ravinia, the Milwaukee Symphony, the Vancouver Symphony, and the National Arts Center Orchestra of Canada.

Mr. Kunzel was the first conductor to conduct a symphonic pops concert in the new Grand Old Opry House in Nashville in 1975 with Ella Fitzgerald as soloist. In the summer of 1977 when he opened the ten-year-old Blossom Music Festival for the fourth consecutive season, he established a new record for attendance at a concert by the Cleveland Orchestra at Blossom. In addition, he launched a fifteen concert pops series with the Dallas Symphony Orchestra.

Mr. Kunzel's commitment to pops dates from 1965 when as resident conductor with the Cincinnati Symphony Orchestra he was responsible for its popular "8 O'clock Pops" series. The first non-classical artist he worked with was Dave Brubeck and he has since worked with the late Duke Ellington, Sarah Vaughan, Roberta Flack and later this year will tour with Buddy Rich. Mr. Kunzel's early association with Dave Brubeck led to Brubeck's request that he lead the world premiere of his oratorio, "The Light in the Wilderness," which was later recorded for Decca. Kunzel's other Decca-Gold Label releases include "The Duke," "Mulligan and Dave Brubeck," (with the Cincinnati Symphony), and a later Brubeck work, "The Gates of Justice," recorded with the Westminster Choir. Mr. Kunzel has recorded with the London Symphony Orchestra and, more recently, conducted "Truth Is Fallen," also by Dave Brubeck, with the Cincinnati Symphony for Atlantic Records.

Mr. Kunzel and the Cincinnati Pops have just completed recording a seven-record set on the Vox label, making the Cincinnati Pops the only pops orchestra, other than the Boston Pops, to record in recent years. Scheduled for summer of 1978 release, the Vox series will feature children's music, Grand Orchestral Marches, and an album of Americana.

New York born, Kunzel decided on a music career soon after entering Dartmouth College, and the decision was confirmed when he began to study conducting with the late Pierre Monteux at his summer school in Hancock, Maine. He eventually became Monteux' personal assistant and is presently the Vice President of the Pierre Monteux Memorial Foundation.

Mr. Kunzel made his professional conducting debut in the summer after graduating from Dartmouth with the Sante Fe Opera Company in its premiere season. Through John Crosby, who had been a fellow student under Monteux, Kunzel was also invited to conduct the American premiere of Shostakovich's first opera, "The Nose," at Sante Fe, and he has conducted at the Cincinnati Summer Opera Festival on many occasions. Kunzel then finished graduate work at Harvard and Brown, teaching at the latter for seven years. Mr. Kunzel was also Music Director of the Cincinnati Conservatory's Philharmonia Orchestra, and Music Director of the New Haven Symphony.

For a biography of Bertica Shulman Cramer, please see page 31.

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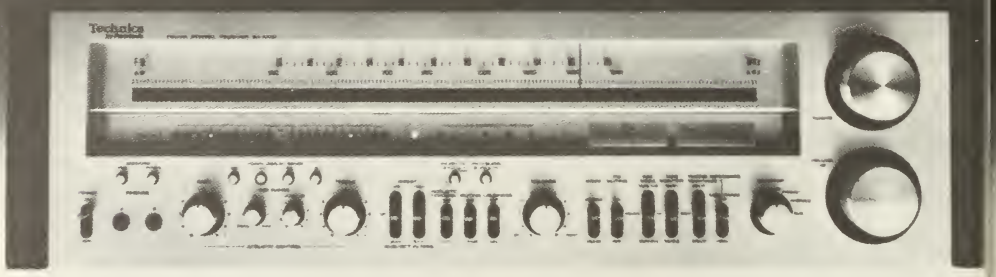
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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Thursday evening 28 June 1979 at 8

ERICH KUNZEL Guest Conductor

March No. 1 in D major, Pomp and Circumstance	Elgar
La Vie Parisienne, Overture on Offenbach Melodies	Offenbach-Dorati
Roumanian Rhapsody No. 1 in A major, Op. 11	Enesco
From Gayne	Khachaturian
Dance of the Rose Maidens	
Sabre Dance	

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra	Rachmaninoff
WILLIAM TRITT	

INTERMISSION

Theme and Dance, from Star Wars	Williams
Old MacDonald Had A Farm	arr. Bodge
You Light Up My Life	Brooks
Take Me Home, Country Roads	Danoff-Denver
Twelfth Street Rag	Bowman

Among those present: University of Massachusetts-Amherst; AVCO Everett Research Laboratory; First Church of the Nazarene; Church of the Pilgrimage; Emanual Lutheran Church Combo; Algonquin Club

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For a biography of Erich Kunzel, please see page 23.

William Tritt



William Tritt is from Pointe-Claire, Quebec. His love of music became apparent at the age of two, when he was fascinated by the music of J. S. Bach. His mother has related how she did her housework with William as a pre-schooler, to the Brandenburg Concertos.

He received his B. A. in Music and his M. A. in Piano and a Diplôme Concertiste from the Vincent d'Indy School of Music, University of Montréal, where he studied with Gilles Manny, Yvonne Hubert and Lucille Brassard. He covered all the work required for the degrees while still in high school, but he was not awarded the degrees until his graduation in 1970.

Mr. Tritt has been winning first prizes since 1966. He won the Montreal Kiwanis and Quebec Music Festivals, followed by the Centennial Festival in 1967, the Toronto Kiwanis Festival in 1969, the Montreal Symphony Competition in 1970, and the Quebec and C. B. C. Talent Festivals in 1971. In 1969 he was awarded a scholarship to study in Munich and he was a laureate at the Montreal International Piano Competition in 1971.

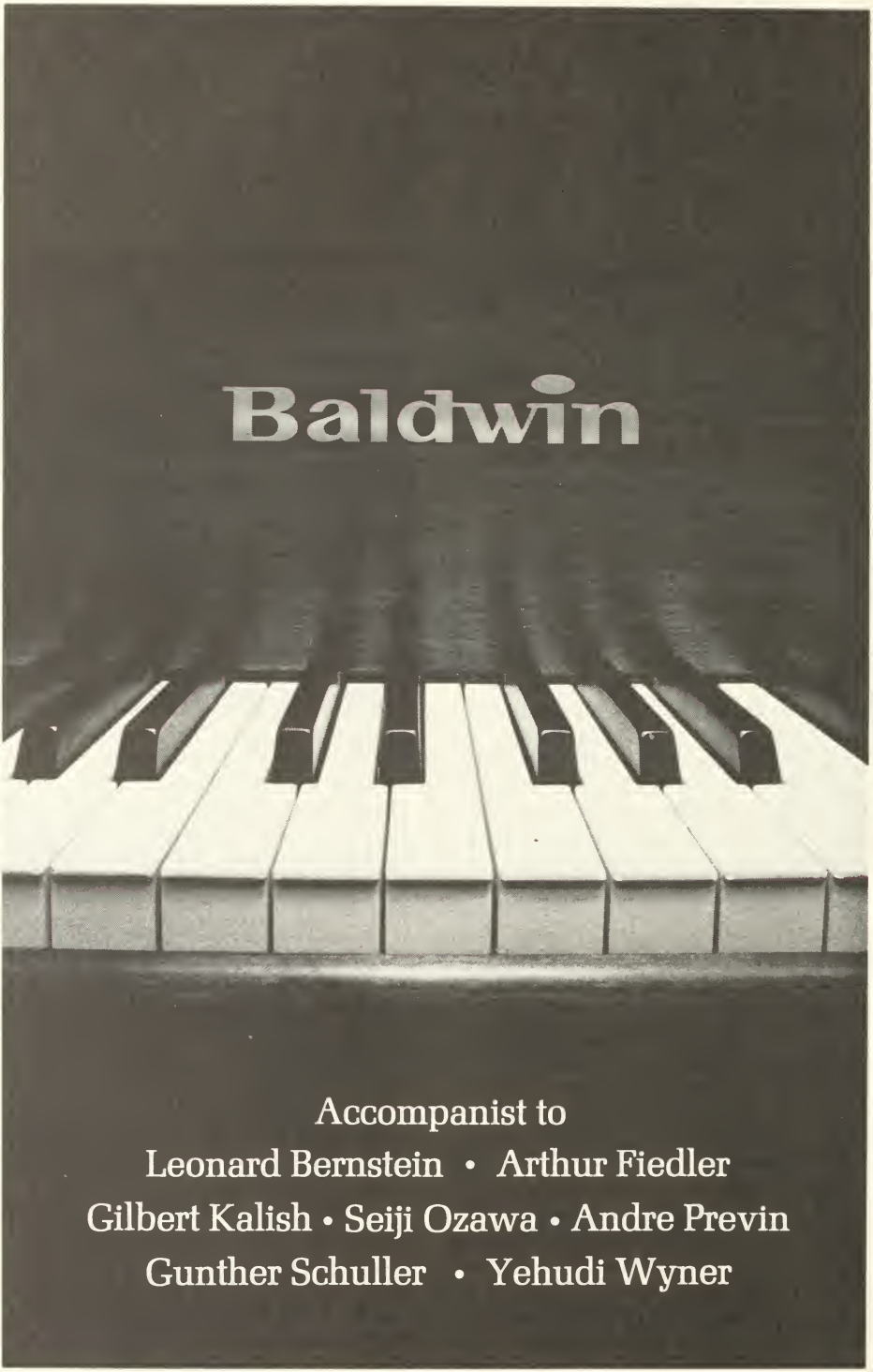
Musical training continued in France with Yvonne Lefebure in St. Germain-en-Laye and then with Gyorgy Sebok at Indiana University, U. S. A.

Mr. Tritt's professional career began at the age of fifteen with an appearance as soloist with The Little Orchestra Society at Philharmonic Hall, New York, followed by engagements with the Montreal Symphony and the C. B. C. Orchestra in Quebec City. In 1972 he made his debut at Carnegie Recital Hall and toured Canada with Les Jeunesses Musicales. Since then he has performed with all the major orchestras in Canada and given recitals in all parts of the country. For the C. B. C. he has recorded Bach's D minor Piano Concerto with the Montreal Symphony, Beethoven's First Piano Concerto with the Vancouver and Victoria Symphonies, Schumann's Piano Concerto with the Atlantic Symphony and the Liszt Totentanz with the Winnipeg Symphony. He has appeared many times with the Toronto Symphony and has recorded wth them for the C. B. C.

Mr. Tritt was chosen by the Quebec Department of Cultural Affairs to represent the province on a tour of France, and in 1975 a tour of seven European capitals coincided with the launching of his first LP released by "La Guilde Internationale du Disque".

As part of the Arts and Culture Programme of the Olympic Games in Montreal in the summer of 1976 he gave a highly acclaimed recital at Place des Arts.

In 1976 his career took a new and exciting turn when he joined William Valleau and Phillippe Djokic and formed the Halifax-based Dalart Trio. They have given recitals across Canada and have toured in France very successfully.


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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Friday evening 29 June 1979 at 8

ERICH KUNZEL Guest Conductor

March No. 1 in D major, Pomp and Circumstance	Elgar
La Vie Parisienne, Overture on Offenbach Melodies	Offenbach-Dorati
Rhoumanian Rhapsody No. 1 in A major, Op. 11	Enesco
From Gayne	Khachaturian
Dance of the Rose Maidens	
Sabre Dance	

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra	Rachmaninoff
WILLIAM TRITT	

INTERMISSION

Theme and Dance, from Star Wars	Williams
Old MacDonald Had A Farm	arr. Bodge
You Light Up My Life	Brooks
Take Me Home, Country Roads	Danoff-Denver
Twelfth Street Rag	Bowman

Among those present: Italian Home for Children; GTE Sylvania; Friends of the Library of Medifeld; Douglass College Alumnae Club of Boston; Pond Plain Improvement Association; Berklee College of Music; National Association of Corrosion Engineers; Harvard Couples Club; Thompson Recreation Commission

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For a biography of Erich Kunzel, please see page 23.

For a biography of William Tritt, please see page 27.

Bertica Shulman Cramer



Bertica Shulman Cramer, who was born in Havana, Cuba, began studying piano at the age of three. She gave her first concert the following year, and at seven was soloist with the Havana Symphony Orchestra. At the close of World War II, she received a full scholarship to the Longy School of Music in Cambridge, and during subsequent years studied with Boris Goldovsky, Nadia Boulanger, Rosina Lhevinne and Claudio Arrau, and at the Berkshire Music Center at Tanglewood. She made her Boston debut in Jordan Hall, her New York debut in Carnegie Hall, has been soloist many times with the Boston Pops and at Esplanade concerts, and appears frequently in the Boston area both as a recitalist and in chamber music. Besides private teaching, she is a member of the faculty of the Dana Hall School of Music in Wellesley, and of the Goldovsky Summer Opera Institute at Southeastern Massachusetts University in Dartmouth, where she coaches both opera and chamber music.

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Saturday evening 30 June 1979 at 8

FRANZ ALLERS Guest Conductor

Carneval Overture	Dvořák
Adagio for Strings	Barber
Polovtsian Dances, from Prince Igor	Borodin

INTERMISSION

Concerto in F for Piano and Orchestra	Gerhswin
Allegro	
Adagio; Andante con moto	
Allegro agitato	
MYRON ROMANUL	

INTERMISSION

Grand Palotas de la Reine	Kalman
Carousel Waltz	Rodgers
Scottish Dances, from Brigadoon	Loewe
Selections, from My Fair Lady	Loewe
Get Me to the Church on Time—	
Wouldn't It Be Loverly—	
I've Grown Accustomed to Her Face—	
I Could Have Danced All Night—	
On the Street Where You Live—	
The Rain in Spain—With A Little Bit Of Luck	

Among those present: Post Office Social and Recreation Committee; Instrumentation Laboratory, Inc.; Stoughton Jaycees; North Andover Council on Aging; Jaffrey Recreation Department; Rensselaer Polytechnic Institute; Couples Club of Temple Shalom in Newton

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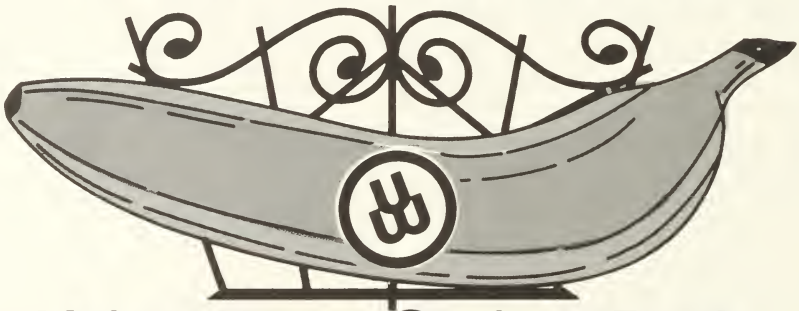
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GUEST ARTISTS

Franz Allers



Born in Czechoslovakia, Franz Allers began his versatile conducting career at the age of 21 in his native Carlsbad. After serving as assistant conductor in Bayreuth and Paris, an appearance at London's Covent Garden led to an invitation to join the Ballet Russe de Monte Carlo. Tours with that company brought Franz Allers to the United States where he made his debut in Chicago.

The first major event in his American career was the premier at the Metropolitan Opera House of Agnes deMille's and Aaron Copland's ballet "Rodeo". Mr. Allers made his debut with the Metropolitan Opera Company conducting "Fledermaus" in 1963.

Franz Allers has conducted the New York Philharmonic, the Chicago Symphony and the Philadelphia Orchestra in this country and the Berlin Philharmonic and Vienna Symphony, among others, abroad. He also achieved distinction in the musical theater, conducting the original productions of "My Fair Lady", and "Camelot" on Broadway, and winning a Tony Award for both. In 1960 he toured the Soviet Union for eight weeks with "My Fair Lady" and was invited to conduct the Kiev Philharmonic Orchestra. He was also principal conductor of the Music Theater of Lincoln Center.

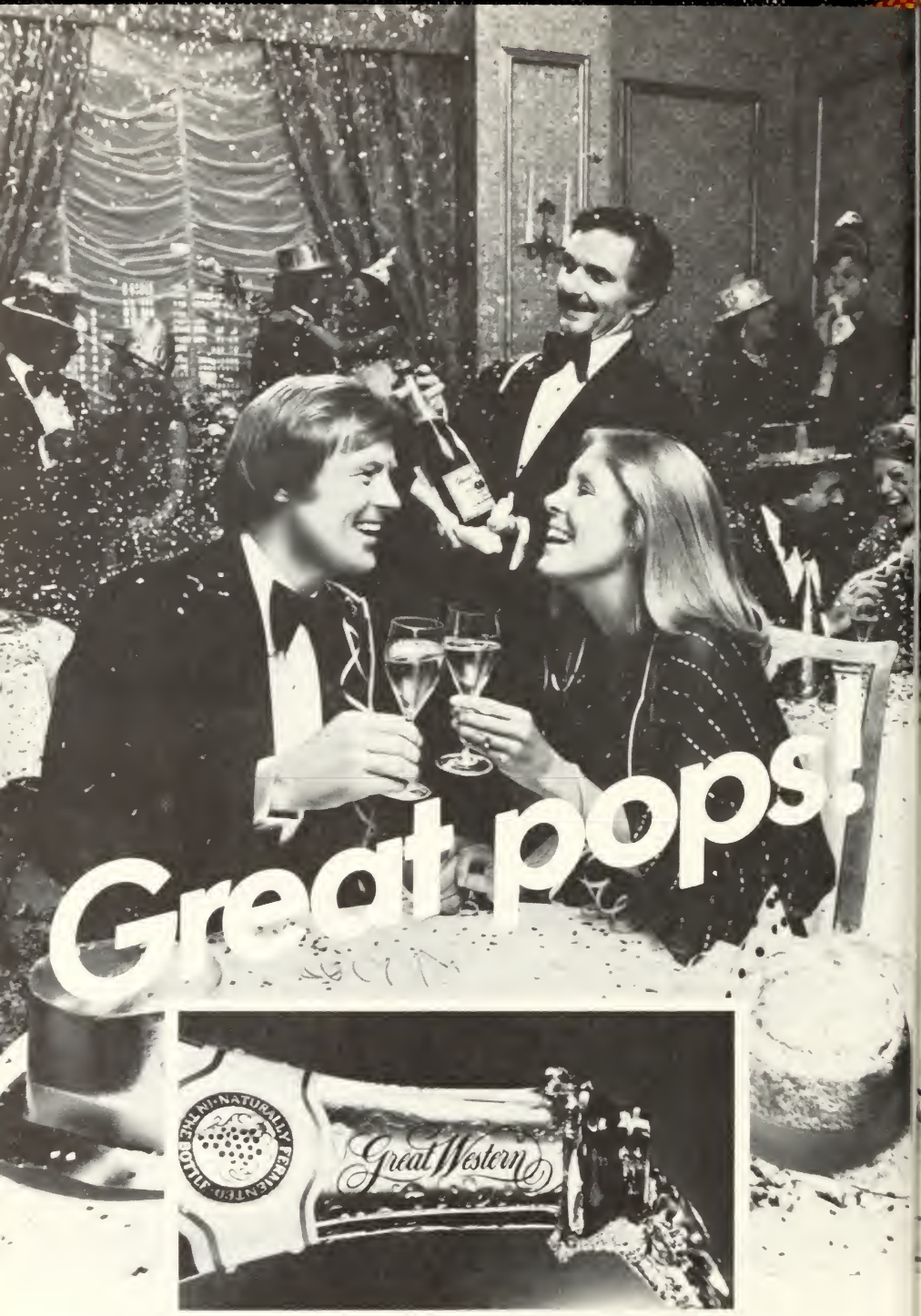
In 1972 Franz Allers was music director of the Olympic celebrations in Munich and in the fall of 1973, he became general music director of Munich's world-famous Theatre am Gaertnerplatz, while continuing his guest conducting activities at the major American music festivals.

During the ensuing seasons, Mr. Allers appeared as guest conductor of the Chicago, Denver, Toronto, St. Louis and Detroit symphonies, and the Philadelphia Orchestra, as well as the San Francisco Symphony's annual New Year's Eve Gala, and he has conducted at Wolf Trap, Robin Hood Dell, and at the Ravinia Festival. The Metropolitan Opera also welcomed him as conductor of "Hansel and Gretel".

Mr. Allers now divides his time between Europe and America, conducting opera, operetta, and symphonic concerts.

Myron Romanul

Myron Romanul, born in Baltimore, Maryland in 1954, and presently residing in Brookline, Massachusetts, made his debut as soloist with members of the Boston Symphony Orchestra at the age of eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall and Tanglewood. He has also been soloist with the symphony orchestras of Indianapolis, Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnepeg, Portland, Rochester, the National Symphony at the Kennedy Center and the National Symphony of Ecuador. Active as a chamber musician, he formed the Romanul Chamber Players together with his three brothers and has appeared with them in many concert series as well as on radio and television. As former pianist of the New England Conservatory Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, "Scott Joplin: the Red Back Book," and on Golden Crest's album, "The Road from Rags to Jazz."



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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Sunday evening 1 July 1979 at 7:30

FRANZ ALLERS Guest Conductor

Carneval Overture	Dvořák
Adagio for Strings	Barber
Polovtsian Dances from Prince Igor	Borodin

INTERMISSION

Concerto in F for Piano and Orchestra	Gerhswin
Allegro	
Adagio; Andante con moto	
Allegro agitato	
MYRON ROMANUL	
During the second intermission Mr. Charles Harper will perform	
City Called Heaven from Green Pastures	Johnson

INTERMISSION

Grand Palotas de la Reine	Kalman
Carousel Waltz	Rodgers
Scottish Dances, from Brigadoon	Loewe
Selections, from My Fair Lady	Loewe
Get Me to the Church on Time—	
Wouldn't It Be Loverly—	
I've Grown Accustomed to Her Face—	
I Could Have Danced All Night—	
On the Street Where You Live—	
The Rain in Spain—With A Little Bit Of Luck	

Among those present: G. T. E. Sylvania; National Foundation for Ileitis and Colitis; Massachusetts Recreation and Park Association; State Street Bank; Environmental Research and Technology, Inc.; Squantum Community Association; Peninsula Motor Club; Oakley Country Club; American Field Service of Framingham; Academy of Musical Arts

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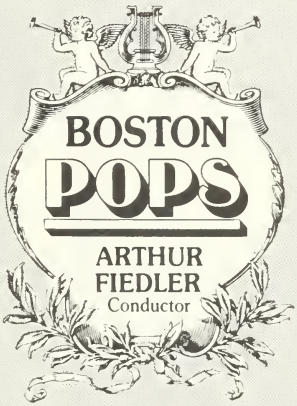
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For biographies of Franz Allers and Myron Romanul, please see page 35.

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Mr. Fiedler at Tanglewood

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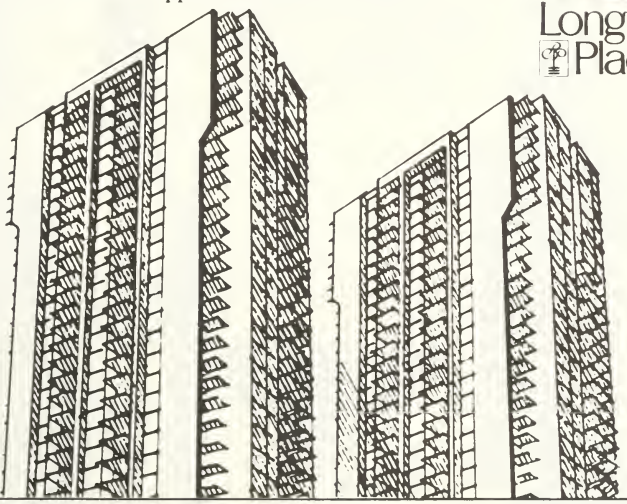
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BOSTON POPS 1979

MENU

SANDWICHES

Imported Ham	$2.50	Imported Swiss Cheese	2.50
Imported Ham & Swiss Cheese	2.50	Cream Cheese on Date Nut Bread	1.50
Breast of Turkey	2.50		

Sandwiches served on rye or white bread

CHEESES

PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

CAKES & SWEETS

Italian Cookies	.75	Dobosch Torte (7 layer)	1.00
Napoleons	.75	Cheesecake (Plain)	1.00
Macaroon Tarts	.75		

SNACKS & KEMP'S NUTS

Cheezits	.25	Mixed Nuts	.90
Pretzels	.30	Mixed Nuts (No Peanuts)	1.25
Spanish Peanuts	.55	Extra Fine Cashews	1.35
Extra Large Peanuts	.60		

CANDY CUPBOARD CANDIES

Assorted Butter Creams	2.39	Wintergreen Patties	1.25
Miniatures (5.5 oz.)	1.90	Coffee Patties	1.25
Assorted Jelly Gems	1.90	Chocolates (2 oz.)	.60
Chocolate Thin Mints	1.79	French Drops (Hard Candies)	.75
Peppermint Patties	1.25		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry & Coffee	.75	Sundaes: Chocolate, Strawberry & Pineapple	1.10

COFFEE & TEA

Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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2. Castel Ruboun Bianco
A medium dry, lively white, with a hint of effervescence.

4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet.

8. Charles Krug Chablis
Well balanced, full, rich, dry.

10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

14. Chenin Blanc,
Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine
Beaujolais Villages
Young, fruity, red, with an intense bouquet.

25. Macon Blanc, by Nicolas
From the area of Pouilly Fuisse. Clean, fresh, dry with notable finesse.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.

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Company, Inc.
Somerville, Mass.

BOSTON POPS 1979

WINE LIST

CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle
	CALIFORNIA		
3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00
	NEW YORK STATE		
39	Lake Country Pink, Taylor	4.00	

SHERRY

No.		Glass
	NEW YORK STATE	
41	Taylor Cream Sherry	4.25
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75 1.25

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.50	1.25
Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

Please order by number and indicate whether you wish a bottle or ½ bottle.
All prices include state meal tax.

BOSTON POPS 1979

Beer & Ale

Budweiser Beer	1.00	Molson Golden Ale (Canada)	1.35
Miller Lite Beer	1.00	Heineken Beer (Holland)	1.50
Michelob Beer	1.20		

America's turning 7up

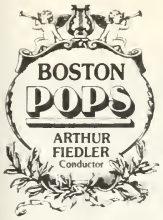
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ARTHUR FIEDLER Conductor
HARRY ELLIS DICKSON Assistant Conductor
NINETY-FOURTH SEASON 1979

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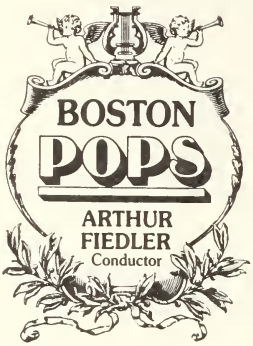
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THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Assistant Conductor

First Violins
George Zazofsky
Maynard Goldman
Joseph Conte
Kenneth Stalberg
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Ann Leathers
Mary O'Reilly
Susan Light
Joseph Scheer
Dianne Pettipaw
Priscilla Hallberg
Elliott Markow

Second Violins
William Waterhouse
Shirley Boyle
Kay Knudsen
Jason Meyer
Gerald Mordis
Charlotte Marty
Theodore Leutz
Robert Brunton
Sandra Kott
Anastasios Tsicoulias
Philip Johnson
Judith Gerratt

Violas
Endel Kalam
Katherine Murdock
Eleftherios Eleftherakis
Aaron Picht
John Englund
Frank Grimes
Barbara Kroll
Charlet Allshouse

Cellos
Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses
Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

Flutes
Elinor Preble
Seta Der Hohannesian

Piccolo
William Grass

Oboes
Ira Deutsch
Frank Charnley

English Horn
Alan Williams

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ernst Panenka

Contra Bassoon
Ruth Waterhouse

Horns
Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets
Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones
Donald Sanders
Neal Kravitz
Walter Brauer

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Richard Kashanski
Neil Grover

Rhythm Section
Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp
Cynthia Price

Organ
Berj Zamkochian

Personnel Manager
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William Shisler



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

Set Design: Clint Heitman

OUR PERFORMANCE



DEPENDS ON YOURS

The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.. 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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SYMPHONY HALL, and all concert and ticket information—(617)-266-1492.

FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

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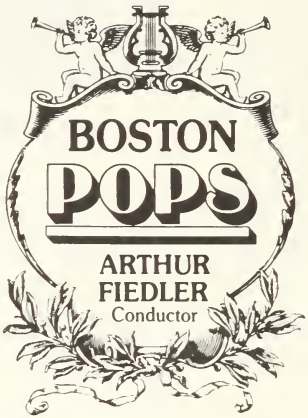
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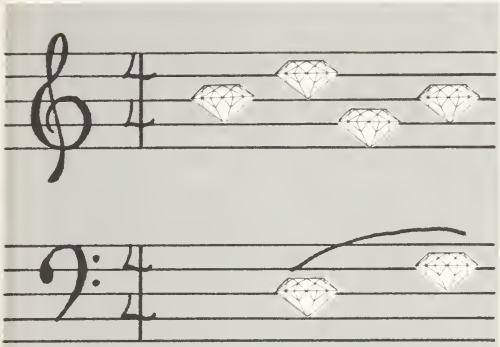
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HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Saturday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE: Monday	FOR THE WEEK OF:
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
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4 June	18 June
11 June	27 June and all July Pops

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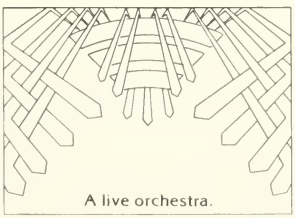


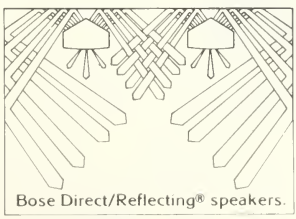
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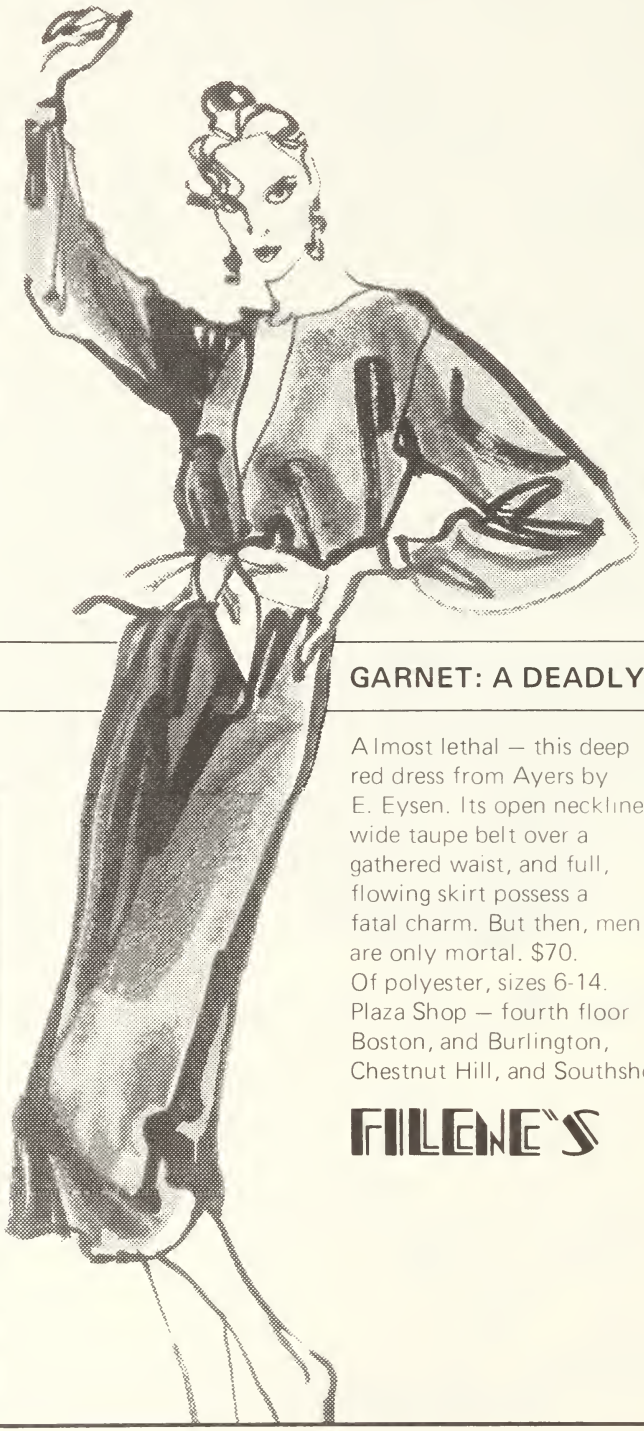
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THE BOSTON POPS ESPLANADE ORCHESTRA

Tuesday evening 3 July 1979 at 8

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Overture to Die Fledermaus	Strauss
Minuet for Strings	Boccherini
Suite from Gaite Parisienne	Offenbach
Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	

INTERMISSION

Concerto in B for Viola and Orchestra	Handel-Casadesus
Allegro moderato Andante ma non troppo Allegro molto	
MICHAEL ZARETSKY	
Bolero	Ravel

INTERMISSION

Selections from South Pacific	Rodgers
I'm Gonna Wash That Man Right Outa My Hair— Bali H'ai—Happy Talk—Some Enchanted Evening— I'm In Love With A Wonderful Guy	
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GUEST ARTIST

Michael Zaretsky

A violist with the Boston Symphony since 1973, Russian-born Michael Zaretsky began his musical studies as a violinist at the Central Music School in Moscow. He graduated as a violist from the Moscow State Conservatory and became a member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Orchestra. In 1972 he emigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Orchestra. Leonard Bernstein recommended him for fellowship study at Tanglewood's Berkshire Music Center, and, while there, Mr. Zaretsky successfully auditioned for the BSO.



FROM THE BOSTON SYMPHONY ARCHIVES.

SEEN AT THE POPS.

From the Sunday Herald, 23 June 1895.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks... and potatoes.

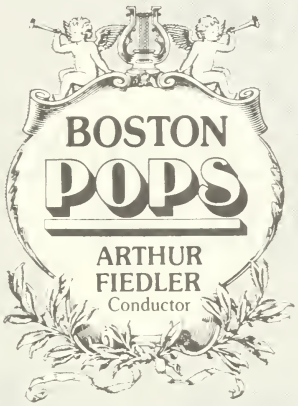
Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

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Japan Night at the POPS



JULY 8th

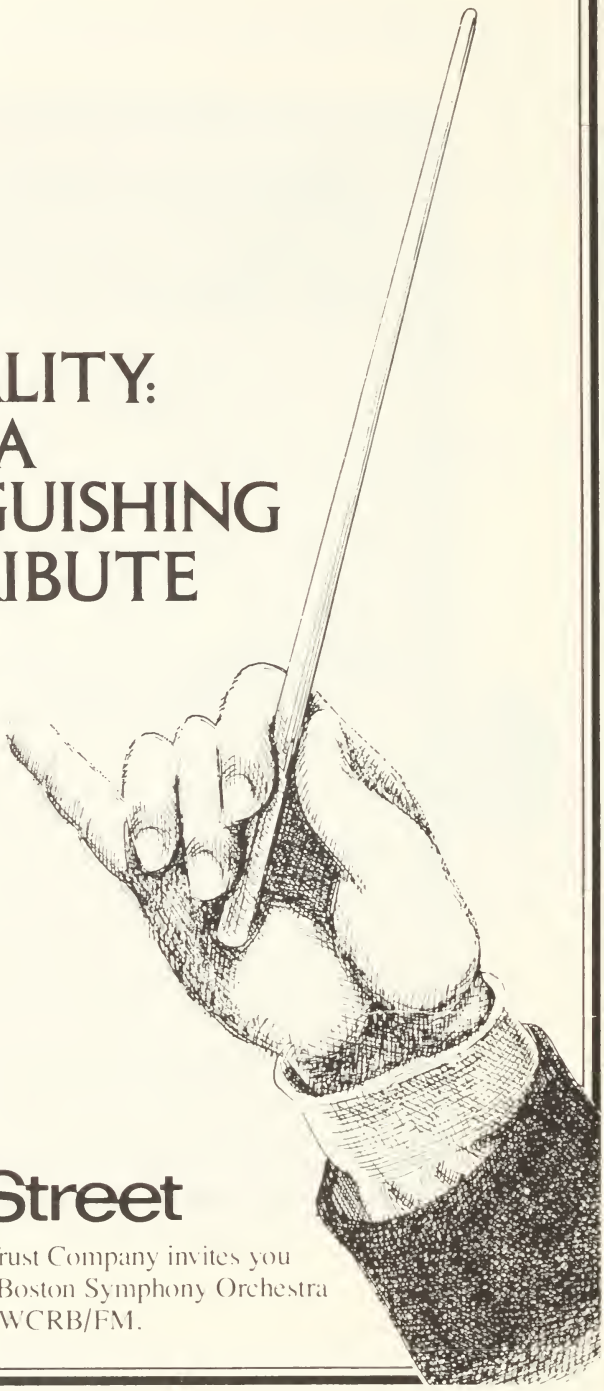
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GUEST ARTISTS

Fumiko Ishikawa

Fumiko Ishikawa (stage name Shamisen Toyofumi) was born in Tokyo in 1906 and attended Futaba Girl's High School. She began to study the shamisen and "Nagaota" (a kind of traditional singing with shamisen) at the age of six. She studied with Rokumatsu Kineya and Ijuro Yoshimura. From 1930 she studies shamisen and koto with Yoshitoshi Yonekawa and in 1937 she attained the rank of Nattori (entitling her to take students of her own. She turned professional that year as well, and was given the stage name Ishitoyo Yoshimura. Until 1944 she worked at Tokyo's Nichigeki Theater, instructing a traditional singing and dancing troupe.

In 1945 she began to study with Shamisen Toyokichi who was perhaps the most famous shamisen player of her time and who gave her the name Shamisen Toyofumi. Since 1949 she has been the number one player of the Toyo School of shamisen.



She has worked in the theater, on radio, television and records.

She and Toyokichi pioneered a new short-necked shamisen which has rather the same relationship to the traditional shamisen as the violin has to the viola.

Kimiko Yamanouchi

Kimiko Yamanouchi was born in Kanazawa and began studying koto at the age of five. She grew up in a musical atmosphere where her father and his friends would often sing traditional Japanese songs together at her house.

In 1947 she went to Tokyo Geidai to study koto with Michio Miyagi, who was then the most renowned koto player and composer in Japan. In 1951 she graduated and in 1953 she turned professional. In 1960 she found a very small, old koto in Kyoto and tried steel strings on the instrument. The sound was unique, and has since become very popular for television and radio dramas. She called this koto Kyogoto. In 1970 her very successful book on how to play koto was published. In 1978 she held a concert in Tokyo, "Beautiful Koto-Kimiko Yamanouchi's World," which was extremely well received. Her records are most popular, and Columbia records have released a series of fourteen of her records called "Koto Travels."



She is very concerned with broadening the popularity of the koto and to interest as many people as possible in both listening to and playing this traditional Japanese instrument.

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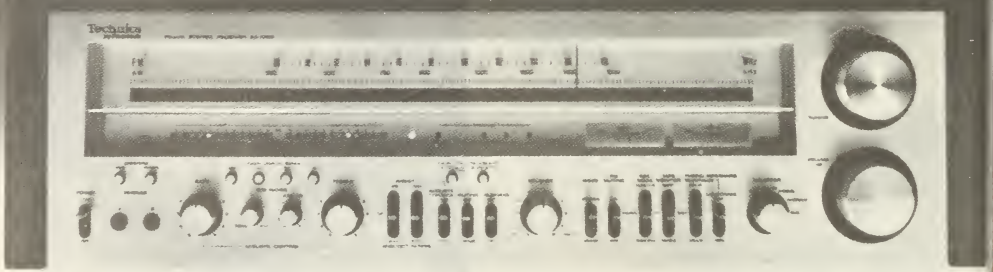
*IHF '75 standard.

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Thursday evening 5 July 1979 at 8

MITCH MILLER Guest Conductor

Rakoczi March from The Damnation of Faust	Berlioz
Procession of the Sardar, from Caucasian Sketches	Ippolitov-Ivanov
Invitation to the Dance	Weber-Berlioz
March Slave	Tchaikovsky

INTERMISSION

Concerto No. 2 in D minor, Op. 22 for Violin and Orchestra — Wieniawski

Allegro
Romance
Allegro con fuoco

MARK KAPLAN

INTERMISSION

Hora Staccato	Dinicu-Heifitz
Send in the Clowns, from A Little Night Music	Sondheim
Music of Harold Arlen	Arlen-Osser

Among those present: American Institute of Banking; Prudential Recreation and Athletic Association; Northfield Mt. Herman School; Timberland Tours; Couples Club of the Congregation Church; Kaplan Tours; Norwood-Westwood Hadassah; Lambda Kappa Mu Sorority, Inc.; Metropolitan Moving and Storage Company

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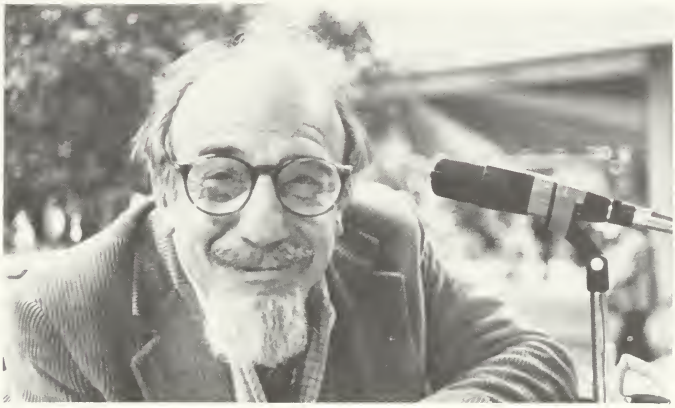
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GUEST ARTIST



Mitch Miller

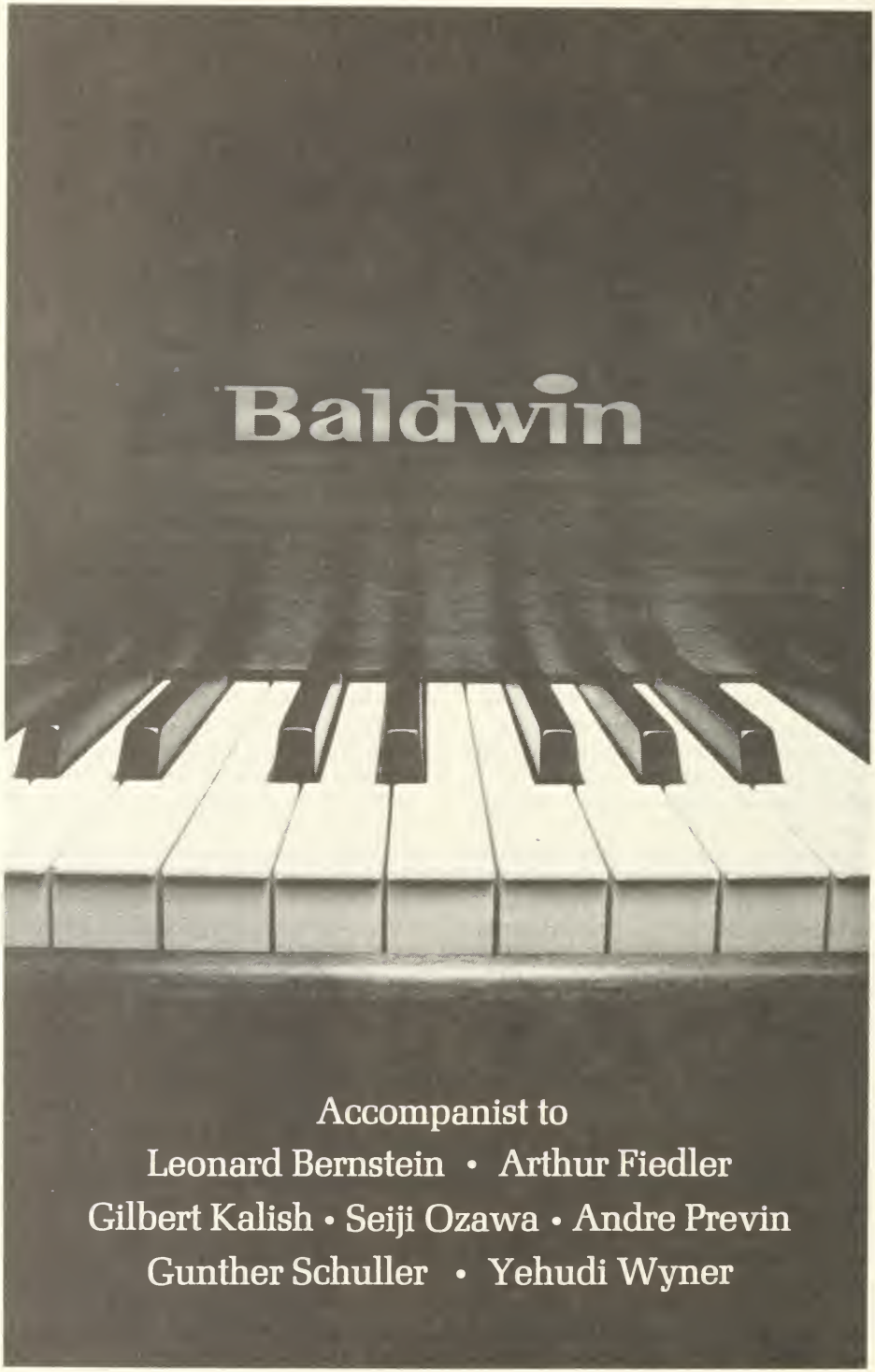
Mitch Miller has put his unique stamp on American music by excelling in each of four musical careers: classical oboist, record company executive, originator of TV's "Sing Along With Mitch," and symphony conductor.

Born in Rochester, New York, Mr. Miller took up the oboe at 14 and two years later was playing first oboe with the Syracuse Symphony Orchestra. He won a scholarship to Rochester's noted Eastman School of Music, and while pursuing his studies there took over as second oboe for the Rochester Philharmonic Orchestra. In those early years as a professional instrumentalist he played under many world-renowned conductors including Fritz Reiner, Sir Thomas Beecham, and Igor Stravinsky, as well as masters of the popular repertoire like Percy Faith and Andre Kostelanetz. He toured the country with a symphonic ensemble conducted by George Gershwin, and spent a decade as first oboist of the Columbia Broadcasting Symphony.

In the 1950's—the so called "Singers' Decade"—Mr. Miller's second career as a recording executive flourished, first for the then-new Mercury label and later with Columbia Records. His tenure as head of popular records at Columbia is one of the industry's success stories. Among the singers he introduced or promoted to stardom are Tony Bennett, Patti Page, Johnny Mathis, Rosemary Clooney and Frankie Laine. In addition, he experimented with recording techniques, and broke new ground with the use of unusual instruments and effects for his arrangements. While still at Columbia he conceived the "Sing Along" albums, 19 of which he recorded, with sales totaling upwards of 20 million copies, making Miller the highest-selling album artist ever, a position he held until 1976.

Naturally such a mass-oriented entertainment as the "Sing Along" attracted the notice of television executives, and Mr. Miller's "Sing Along With Mitch" series on NBC topped the TV popularity charts for more than three and a half years. When the program went off the air, he took his show on the road throughout the country and as far away as Japan.

Mr. Miller's fourth career—that of symphony conductor— brings him back to the milieu of classical music where he began. For the past ten years he has criss-crossed the nation, regularly leading such orchestras as the Boston Pops, the Cleveland Orchestra, the Pittsburg Symphony, the Los Angeles Philharmonic, the St. Louis Symphony, the San Francisco Symphony, and the Milwaukee Symphony, playing to sold-out houses everywhere. Audiences love his distinctive programs, which mix symphonic works, Broadway and Hollywood classics, and of course his celebrated "Sing Alongs." "There's no such thing as 'highbrow' or 'lowbrow' music," he says. "If it's well written and well played, it's good!"


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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Friday evening 6 July 1979 at 8

MITCH MILLER Guest Conductor

Rakoczi March from The Damnation of Faust	Berlioz
Procession of the Sardar, from Caucasian Sketches	Ippolitov-Ivanov
Invitation to the Dance	Weber-Berlioz
March Slave	Tchaikovsky

INTERMISSION

Concerto No. 2 in D minor, Op. 22 for Violin and Orchestra — Wieniawski

Allegro
Romance
Allegro con fuoco

MARK KAPLAN

INTERMISSION

Put On A Happy Face, from Bye Bye Birdie	Strouse
Send in the Clowns, from A Little Night Music	Sondheim
Music of Harold Arlen	Arlen-Osser

Among those present: L'Erin Cosmetics Division of Hanes Corporation; The Hundred Club of Massachusetts; Purchasing Management Association of Boston; Needham Newcomers Club; A.F.S.C.M.E./AFL-CIO Local #410-D.E.S.; Touche Ross and Co.

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Mark Kaplan

Not yet in his mid-twenties, Mark Kaplan is already well-known to North American and European audiences. This young American artist came to wide recognition in 1973 at the Leventritt International Competition in Carnegie Hall, when the judges unanimously declared him the highest ranking contestant, granting for the first time in the history of the competition, an Award of Special Distinction.

Since then, Mr. Kaplan has been making rapid strides in his constantly burgeoning career. This past summer he won acclaim for his performances at the Blossom Festival, Hollywood Bowl, Santa Fe Chamber Music Festival, Grant Park Festival, Ambler Festival and Rochester Park Festival. Highlights of Mr. Kaplan's 1978-79 season include his annual European tour, with performances in Frankfurt, Cologne, Zurich and Bulgaria, as well as with Suisse Romande in Geneva and Lausanne, Welsh BBC and Bournemouth Symphony.

In addition to his numerous recitals, Mark Kaplan has performed with many leading orchestras including the Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Cincinnati Symphony, Houston Symphony, Baltimore Symphony, St. Louis Symphony, Pittsburgh Symphony and others.

Born in Cambridge, Massachusetts, Mark Kaplan grew up in Syracuse, New York. At the age of 6 he started working with Carl Silfer, a violinist in the Syracuse Symphony.



By the time he was 8 he had made such progress that he won, with his performance of a Mozart Violin Concerto, the Civic Morning Musicals Award. Soon after, he began commuting between Syracuse and New York to study with the well-known Juilliard teacher Dorothy DeLay. In addition to his studies with Miss DeLay, Mr. Kaplan has been coached by Isaac Stern, Itzhak Perleman, Robert Mann, Joseph Szigeti and Felix Galimir.

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Saturday evening 7 July 1979 at 8

MITCH MILLER Guest Conductor

Rakoczi March, from The Damnation of Faust	Berlioz
Procession of the Sardar, from Caucasian Sketches	Ippolitov-Ivanov
Invitation to the Dance	Weber-Berlioz
March Slave	Tchaikovsky

INTERMISSION

Concerto No. 2 in D minor, Op. 22 for Violin and Orchestra — Wieniawski

Allegro
Romance
Allegro con fuoco

MARK KAPLAN

INTERMISSION

SYRACUSE UNIVERSITY ALMA MATER

Hora Staccato	Dinicu-Heifitz
Send in the Clowns, from A Little Night Music	Sondheim
Music of Harold Arlen	Arlen-Osser

Among those present: General Electric Company—Aircraft Engine Group; Norwich University; The Dartmouth Newcomers Club; Rexnord-Knife Division; Temple Judea; A.I.B. Social Committee of Concord; Syracuse University; GTE Laboratories Employees Association; TASC; Fairhaven Savings Bank

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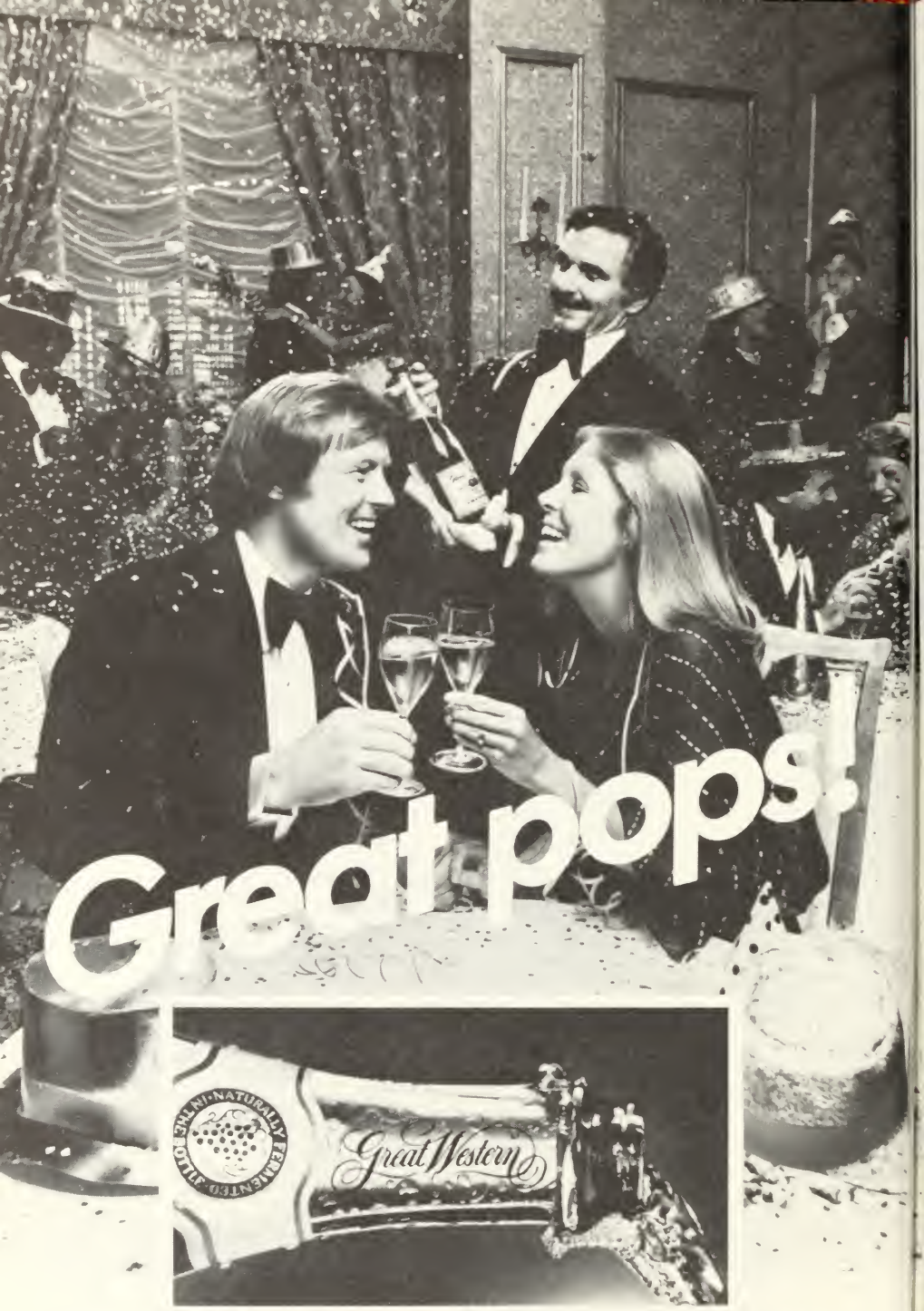
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GUEST ARTISTS

For a biography of Mitch Miller please see page 27.

For a biography of Mark Kaplan please see page 31.





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THE BOSTON POPS ESPLANADE ORCHESTRA

Sunday evening 8 July 1979 at 7:30

NAOZUMI YAMAMOTO Guest Conductor

JAPAN NIGHT

Perpetual Motion, (Here Comes Naozumi) — Strauss

Fugue in G minor — Bach-Stokowski

Symphony No. 5 in C minor, Op. 67 — Beethoven
Allegro con brio, first movement

Hungarian Dance No. 5 — Brahms

Hungarian Dance No. 6 — Brahms

INTERMISSION

Capriccio Japanaise — N. Yamamoto
SHAMISEN TOYOFUJIMI
SHAMISEN TOYOFUMI
KIMIKO YAMANOUCHI

Concerto Fantastique — K. Sugiyama

Sunset Over Okinawa — K. Sugiyama

Spring Has Come — M. Yamamoto

INTERMISSION

Leroy Anderson Favorites
Bugler's Holiday
Syncopated Clock
Plink Pland Plunk
Fiddle Faddle

Sing Along with Naozumi — arr. Naozumi
Home Sweet Home—Home on the Range—
Swanee River—Long, Long Ago—
Akatonbo—Yuyake Koyake—Nanatsu No Ko—
Furasato

Colonel Bogey March — Alford

Among those present: Japan Society of Boston, Inc.; Nichi-Bei Tours of New York; Urasenke Tea Society; Boston Kyoto Sister City Foundation; Arlington Youth Visit Exchange Program; St. Chrysostom's Church

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GUEST ARTISTS

Naozumi Yamamoto



Son of the noted conductor and composer Naotada Yamamoto, Naozumi Yamamoto was born in Tokyo in 1932, and studied with Hideo Saito, a former teacher of Seiji Ozawa. He then went on to the Tokyo Arts University where he studied composition from 1952 through 1955, and conducting from 1955 through 1958 with Akeo Watanabe, a director of the Japan Philharmonic. After graduating Mr. Yamamoto wrote "A Japanese Capricio for Traditional Instruments and Orchestra", one of his best-known pieces, for the Japan Philharmonic.

In 1964, and again in 1972, he was commissioned to write marches for the Olympic games held in Japan, and every year since 1968, has written the music for one of Japan's most popular and longest-running movies series. He also composes regularly for television, stage-show, and radio.

In 1972, Mr. Yamamoto and Seiji Ozawa formed the New Japan Philharmonic Orchestra which has become well-known to music lovers everywhere.

Since 1973, he has hosted his own television show, "Here Comes the Orchestra", which has run for over 300 shows with such guests as Leonard Bernstein, Isaac Stern, and Joseph Silverstein. The show became very popular in Japan and has done much to bring classical music to a wider audience.

Mr. Yamamoto is a frequent and popular radio broadcaster, and has done numerous advertisements for everything from coffee percolators to chocolate. He also makes many charity appearances. He is Director of the Federation of Japanese Composers, and he is the author of two books about music, both of which became best sellers in Japan.

Mutsuko Kinoshita



Mutsuko Kinoshita, (stage name Shamisen Toyofujimi) was born in Fukuoka and attended the Meiko Gakuen High School. She began studying shamisen with Shamisen Toyofuji in 1959. In 1962 she turned professional and was given the stage name Toyofujimi in honour of her teacher, with whom she continued to study until 1974.

Shamisen Toyofujimi is recognised as one of Japan's foremost shamisen players. She often performs on the stage, television, and radio, and her records enjoy great popularity.

For biographies of Shamisen Toyofumi and Kimiko Yamanouchi please see page 23.

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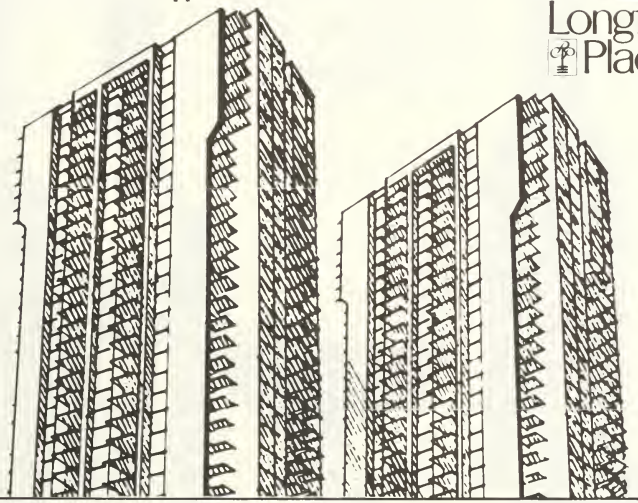
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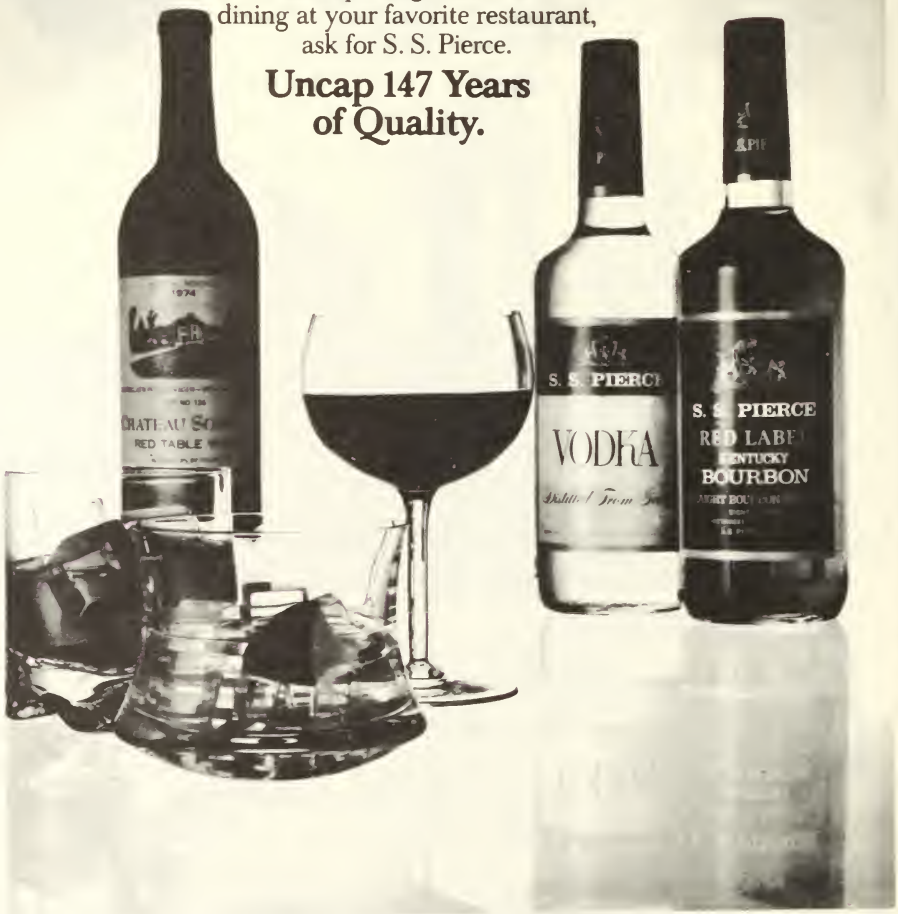
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Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

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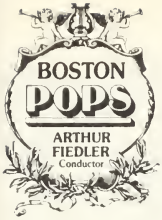
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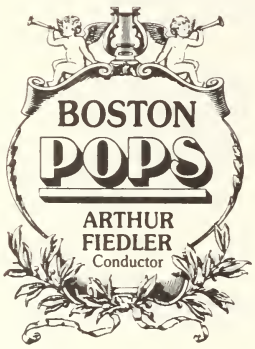
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Joseph Conte
Kenneth Stalberg
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Ann Leathers
Mary O'Reilly
Susan Light
Joseph Scheer
Dianne Pettipaw
Priscilla Hallberg
Elliott Markow

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Kay Knudsen
Jason Meyer
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Theodore Leutz
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Judith Gerratt

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Endel Kalam
Katherine Murdock
Eleftherios Eleftherakis
Aaron Picht
John Englund
Frank Grimes
Barbara Kroll
Charlet Allshouse

Cellos
Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses
Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

Flutes
Elinor Preble
Seta Der Hohannesian

Piccolo
William Grass

Oboes
Ira Deutsch
Frank Charnley

English Horn
Alan Williams

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ernst Panenka

Contra Bassoon
Ruth Waterhouse

Horns
Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets
Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones
Donald Sanders
Neal Kravitz
Walter Brauer

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Richard Kashanski
Neil Grover

Rhythm Section
Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp
Cynthia Price

Organ
Berj Zamkochian

Personnel Manager
Harry Shapiro

Librarian
William Shisler



Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Design: Nason Design Associates, Inc.

Set Design: Clint Heitman

OUR PERFORMANCE



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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

This year, one of the most unforgettable performances at the Boston Pops could be your own.

When a chair or conductorship is endowed, the name of the donor will be identified in the program along with the musician's or conductor's name as it appears on the orchestra page in this program.

To endow and name the Concertmaster's Chair	$100,000
First Chairs	50,000
Other Individual Chairs	50,000
Second Chairs	30,000
To endow the Pops Conductorship	$500,000

A benefactor is needed to endow the Fiedler Library, a room at Symphony Hall that's been set aside for holding all of the Pops manuscripts, scores, and recordings, and also for use as a general musical library. A plaque to acknowledge the donor will be placed there.

To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

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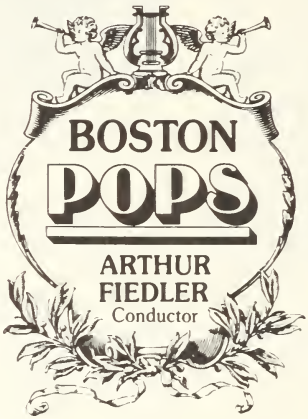
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- A contribution of $500 (Associate) will give you an invitation to a reception with members of the Boston Pops management, trustees and guest artists and all of the above benefits.
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Checks should be made payable to Friends of Pops and mailed to Development Office, Symphony Hall, Boston, Ma. 02115

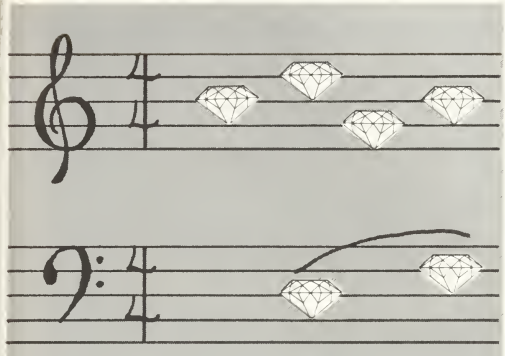
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BOSTON POPS 1979

HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Saturday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

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14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

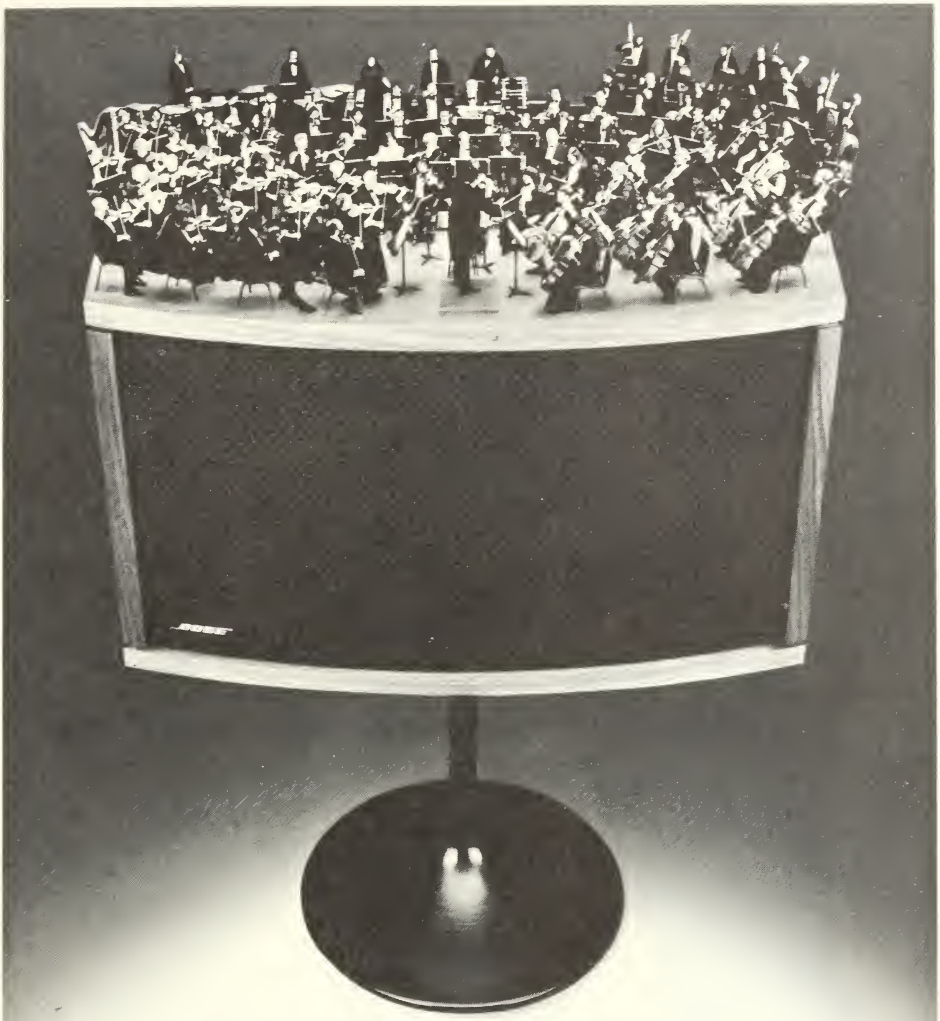
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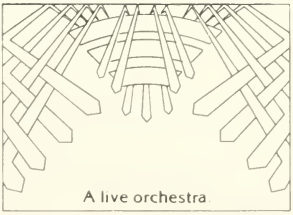
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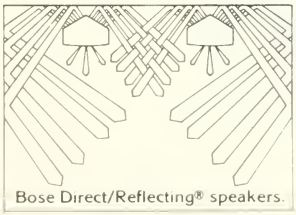


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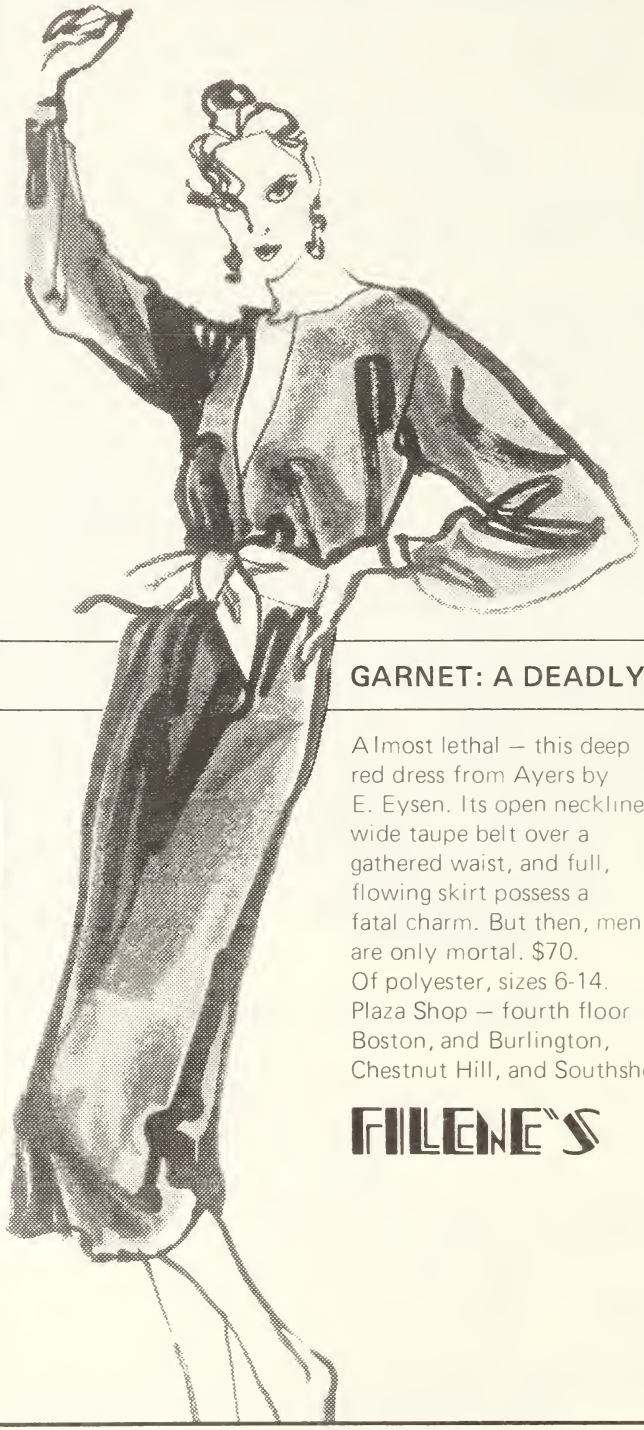
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- Allegro deciso

Jubilee Overture — Weber

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Violin Concerto in D major, Op. 35 — Tchaikovsky
- Allegro moderato
- Canzonetta: Andante
- Finale: Allegro vivacissimo

IKUKO MIZUNO, violin

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American Salute, When Johnny Comes Marching Home — Gilmore-Gould

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Ikuko Mizuno

Ikuko Mizuno is an internationally known violinist and the first woman to become a member of the Boston Symphony Orchestra's violin section. She began her musical studies at the Toko-Gakuen School of Music and made her Tokyo debut at a very early age when she captured first prize in a national violin competition in Japan.

In 1965, Miss Mizuno came to the United States on a Spaulding Award to study with Roman Totenberg at Boston University, where she received an award from Phi Kappa Lambda, and the degree of Master of Music. During that time she was invited to participate in the Berkshire Music Center Orchestra at Tanglewood.

In 1968, Miss Mizuno attended master classes with Franco Gulli, and Henryk Szerying, and appeared on radio and television in both Italy and Switzerland.

Since 1969, she has been a member of the Boston Symphony Orchestra, and has appeared as soloist with the Boston Pops, the Harvard Musical Association, the Festival Quartet, among others, and performed throughout New England. She has also frequently appeared as a recitalist in concert halls in Japan.

In 1972, Miss Mizuno made her New York solo debut in Carnegie Recital Hall to critical acclaim. Most recently, Miss Mizuno gave a recital at the Longy School of Music in Cambridge, and a concert at the Osaka Festival Hall in Japan.



Promenade Concert circa 1880

– FROM THE BOSTON SYMPHONY ARCHIVES.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

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I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

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The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks . . . and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston Street, Boston (536-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN DEMAIN Guest Conductor

Wednesday evening 11 July 1979 at 8

EPISCOPAL CHURCHMEN NIGHT

El Capitan, March	Sousa
Overture to Donna Diana	Reznicek
Canon	Pachelbel
Excerpts, from Suite No. 3	Tchaikovsky

INTERMISSION

A tribute to Rudolph Friml on the 100th Anniversary of his birthday featuring excerpts from the 1979 Houston Grand Opera Production of The Vagabond King.

NADIA PELLE, soprano KEITH RICE, tenor

Overture
Huquette's Waltz
The Drinking Song
Someday
If I Were King
Tomorrow
Only A Rose
Song of the Vagabonds

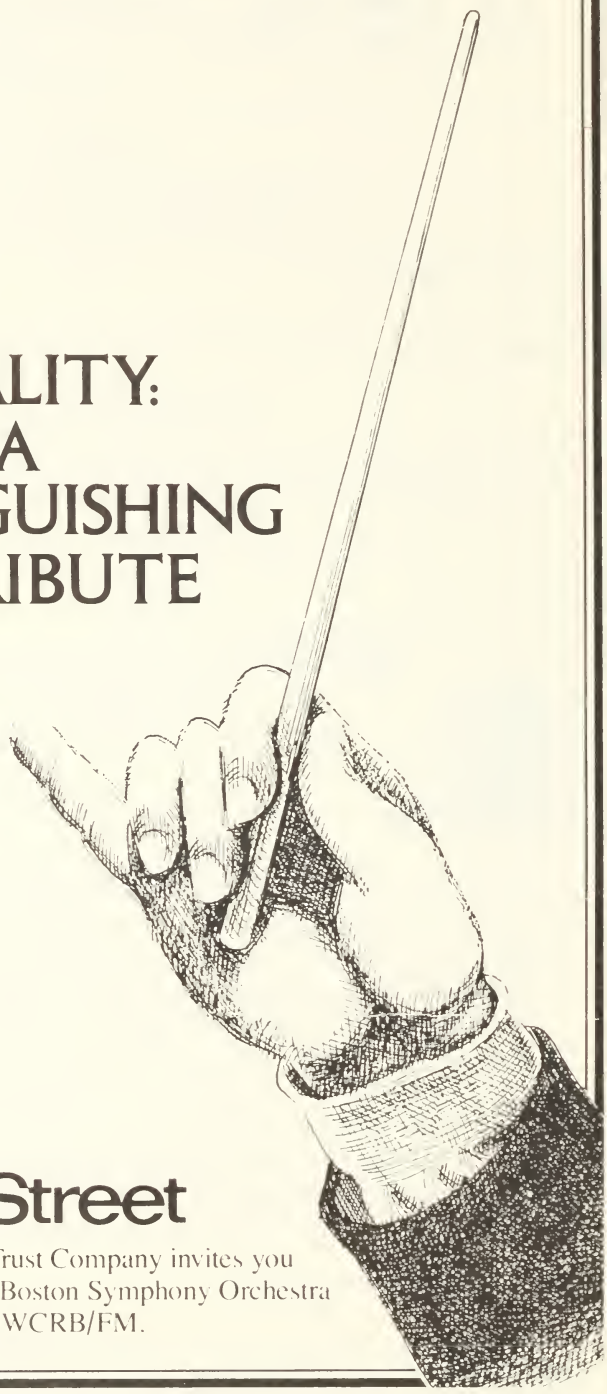
INTERMISSION

Selections from West Side Story I Feel Pretty—Maria— Something's Coming—Tonight— One Hand, One Heart—Cool—America	Bernstein
Copacabana	Manilow
Send in the Clowns	Sondheim
Boogie Woogie Bugle Boy	Raye-Prince

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John DeMain

John DeMain is the Principal Conductor of the Houston Grand Opera and was formerly Music Director of the Texas Opera Theater. An Exxon/Arts Endowment conductor, and conductor for two seasons with the St. Paul Chamber Orchestra, Mr. DeMain is a graduate of the Juilliard School and winner of the 1972 Julius Rudel Award. He has also been assistant conductor of the New York City Opera and associate conductor for both the NET Opera Theatre and the San Francisco Opera's Spring Opera Theater.

Mr. DeMain has guest conducted the Houston, Pittsburgh and San Diego symphonies and the St. Paul Chamber Orchestra, as well as the American premiere of "Il Cordovano" for the American Opera Center. In 1976, he conducted the Texas Opera Theater's "El Capitan" at the Kennedy Center and acted as Music Director of Houston Grand Opera's "Porgy and Bess",



which he later recorded for RCA. The recording won a Grammy Award, and the prestigious Grand Prix du Disque of France.

Nadia Pelle

Nadia Pelle most recently performed the role Huguette in Houston Grand Opera's production of the Vagabond King. This past season, Miss Pelle appeared in the Houston Opera's production of Offenbach's La Grande Duchesse de Gherolstein, and Verdi's La Traviata. In the fall she will appear in the Washington Opera's production of La Traviata, and Massenet's Cendrillon. This winter she will tour for the second season with the Houston Grand Opera's touring company as Rosina in Rossini's Barber of Seville. For the upcoming season Miss Pelle is preparing the roles of Micaela in Carmen and Mimi in LaBohème.

Keith Rice

Baritone Keith Rice is affiliated with Theatre Now Inc. and the Empire Theatrical Company both in New York, The Gateway Playhouse, on Long Island, The Troup in Colorado Springs, Colorado, The Pinebrook Dinner Theater in Higganum, Connecticut, and the Mount St. Mary College Theater in Newburgh, New York.

He studies voice at the Hardgrove School of Music and acting with Warren Robertson. He has also studied dance for one year at the June Meyers School for the Performing Arts.

Mr. Rice has appeared in numerous productions including the Vagabond King with the Houston Grand Opera, Godspell, and A Little Night Music.

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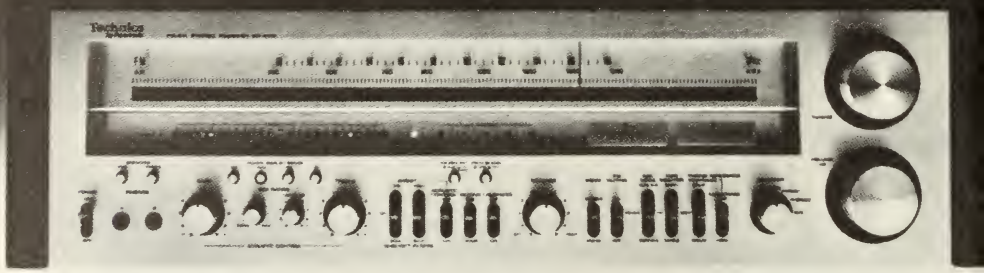
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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN DEMAIN Guest Conductor

Thursday evening 12 July 1979 at 8

El Capitan, March	Sousa
Overture to Donna Diana	Reznicek
Canon	Pachelbel
Excerpts from Suite No. 3	Tchaikovsky

INTERMISSION

A tribute to Rudolph Friml on the 100th Anniversary of his birthday featuring excerpts from the 1979 Houston Grand Opera Production of the Vagabond King.

NADIA PELLE, soprano KEITH RICE, tenor

Overture
Huquette's Waltz
The Drinking Song
Someday
If I Were King
Tomorrow
Only A Rose
Song of the Vagabonds

INTERMISSION

Selections from West Side Story I Feel Pretty—Maria— Something's Coming—Tonight— One Hand, One Heart—Cool—America	Bernstein
Copacabana	Manilow
Send in the Clowns	Sondheim
Boogie Woogie Bugle Boy	Raye-Prince

Among those present: John Hancock Insurance Company; Executive Club of Greater Boston Chamber of Commerce; Teledyne Philbrick Employees Activities Association; Boston Edison Employees Club; American Field Studies; Winchester Hospital Activities Committee; The Associates Club; The S-Kimos Ski Club

London, Polydor, and RCA Records — Baldwin Piano

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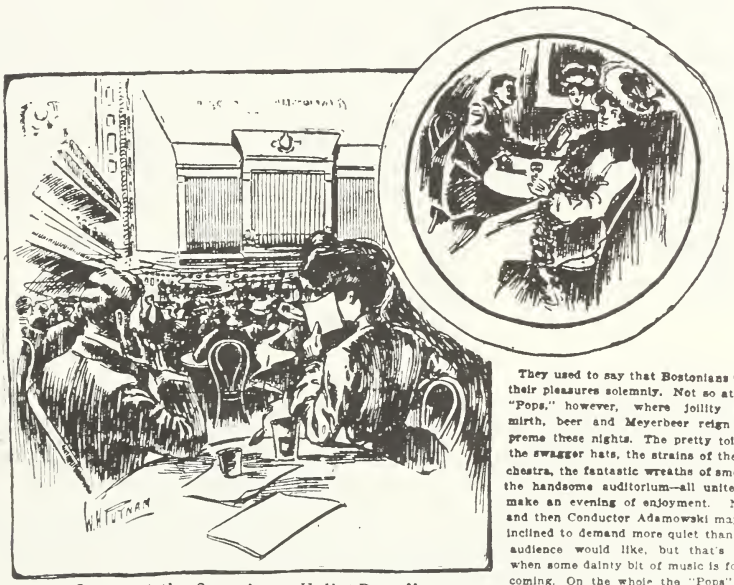
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For biographies of John DeMain, Nadia Pelle and Keith Rice please see page 23.

AT BOSTON'S SPRING MUSIC-FEST.

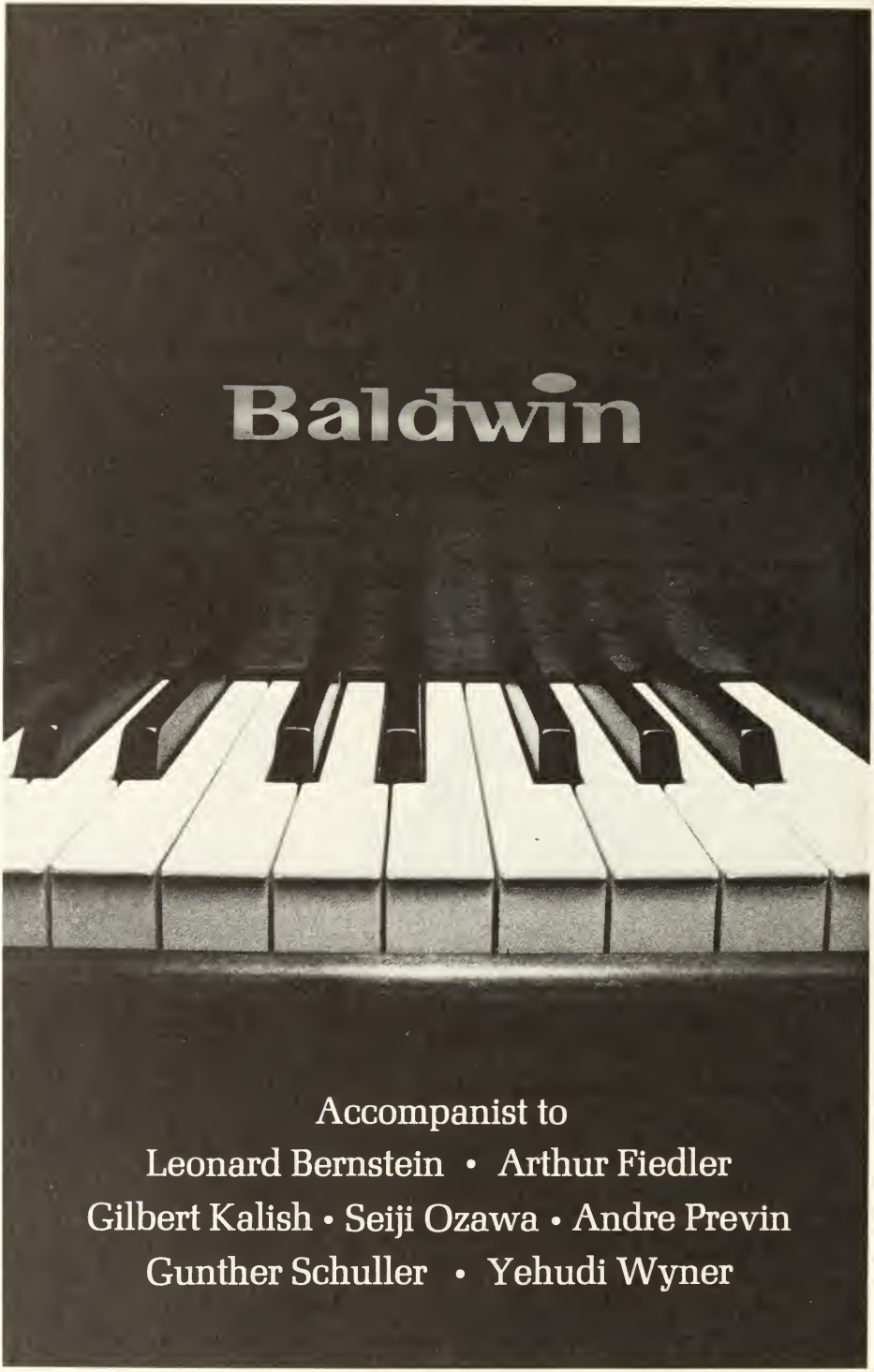


Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN COVELLI Guest Conductor

Friday evening 13 July 1979 at 8

National Emblem, March — Bagley

Festive Overture, Op. 96 — Shostakovitch

Pavane for a Dead Princess — Ravel

Bacchanale, from Samson and Delilah — Saint-Saëns

INTERMISSION

Rhapsody in Blue for Piano and Orchestra — Gershwin

JOHN COVELLI, piano

Symphony No. 4 in F minor, Op. 36 — Tchaikovsky

Allegro con fuoco, finale

INTERMISSION

West Side Story, Overture — Bernstein-Peress

Pops Hoe-Down — arr. Hayman

Arkansas Traveler — The Devil's Dream —
Chicken Reel — Thunder Hornpipe —
Paddy Whack — Pop Goes the Weasel —
Miss McCloud's Reel — Turkey in the Straw —
Stop Buck — Soldier's Joy — Rakes of Mallow —
Lamplighter's Hornpipe

Selections from My Fair Lady — Loewe

Get Me to the Church on Time —
Wouldn't It Be Loverly —
I've Grown Accustomed to Her Face —
I Could Have Danced All Night —
On the Street Where You Live —
The Rain in Spain —
With A Little Bit of Luck

Copacabana — Manilow

Among those present: Couples Club of St. Margarets Church in Beverly Farms; Massachusetts Association of Blood Banks; Cape Ann College Women; Pentucket Kiwanis Club of Haverhill; First Congregational Church of Marshfield; WXYZ Group; International Biographical Conference; University of Virginia Alumni Club of Boston; New England Medical Center Hospital; Sidney Farber Cancer Institute; Worcester Polytechnic Institute; Jordan Marsh of Burlington; Factory Mutual System Four Ten Club

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Presently Mr. Covelli is Music Director and Conductor of the Flint Symphony Orchestra. As former Associate Conductor of the Milwaukee Symphony, he combined that post with a prestigious appointment as Exxon/Arts Endowment conductor — one of the few original American conductors to receive this distinction. He also held the position of Resident Conductor of the Kansas City Philharmonic.

Among his numerous engagements, Mr. Covelli has conducted the National, Houston, St. Louis, Denver and Miami symphonies as well as the orchestras of Rhode Island, Toledo and Detroit.

In the opera world, he has held the posts of Music Director of the Florentine Opera Company of Milwaukee, assistant conductor of the New York City Opera, chorus and workshop director for the Boston Opera Company, and conducted the Michigan Opera Theatre. He has also conducted for ballet in cities around the country, including extensive touring with the Harkness Ballet in the U.S. and Europe.

Mr. Covelli has also toured Europe as conductor and soloist of the famed Seventh Army Symphony, during which period he was selected as special musical ambassador in Europe for USIS. He has been granted by the Martha Baird Rockefeller Fund as a conductor specializing in the study and performance of American music, and recipient of the Ditson Award in Conducting from Columbia University.

As a Chicago-born piano prodigy, he was credited in his youth with numerous concerts, broadcast recitals, special music



awards, performances at the Chicago Music Festival and with the Chicago Symphony; recipient of the Chicagoland Festival Award; a highly lauded all-Bach concert at the Texas Bach Festival, and composing prizes. He was the only classical pianist ever to win the Godfrey Talent Scout Program and appear in nationwide CBS-TV performances.

It was as a winner of two of Europe's most prestigious piano competitions — the Queen Elizabeth of Brussels and the Busoni International Piano Competition in Bolzano, Italy, that John Covelli was launched from youthful prodigy to an international performer of major standing.

The eminent Pierre Monteux summed up the talents of his protege, John Covelli, in this way, "He is an excellent conductor, a fine musician, an extremely talented pianist and a gentleman."

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN COVELLI Guest Conductor

Saturday evening 14 July 1979 at 8

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Miss McCloud's Reel—Turkey in the Straw—
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Lamplighter's Hornpipe

Selections from My Fair Lady — Loewe

Get Me to the Church on Time—
Wouldn't It Be Loverly—
I've Grown Accustomed to Her Face—
I Could Have Danced All Night—
On the Street Where You Live—
The Rain in Spain—
With A Little Bit Of Luck

Copacabana — Manilow

Among those present: Kiwanis Club of Woonsocket; Woburn Nursing Home; Old Colony P.M. Club; Eastern Airlines; Thom Montessori Benefit Group; NYPRO, Inc.; Royal Crest Club House; Ventron Corporation; Nashawtuc Country Club; Genrad Grape; Polaroid Peers Club; Stow High Neighbor Women's Club; Massachusetts Society of Optometrists Auxiliary; Delta Airlines; Milton Chapter of Hadassah; University of Miami Alumni

London, Polydor, and RCA Records — Baldwin Piano



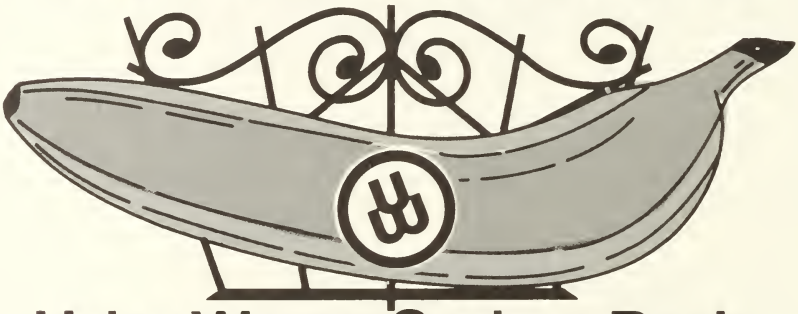
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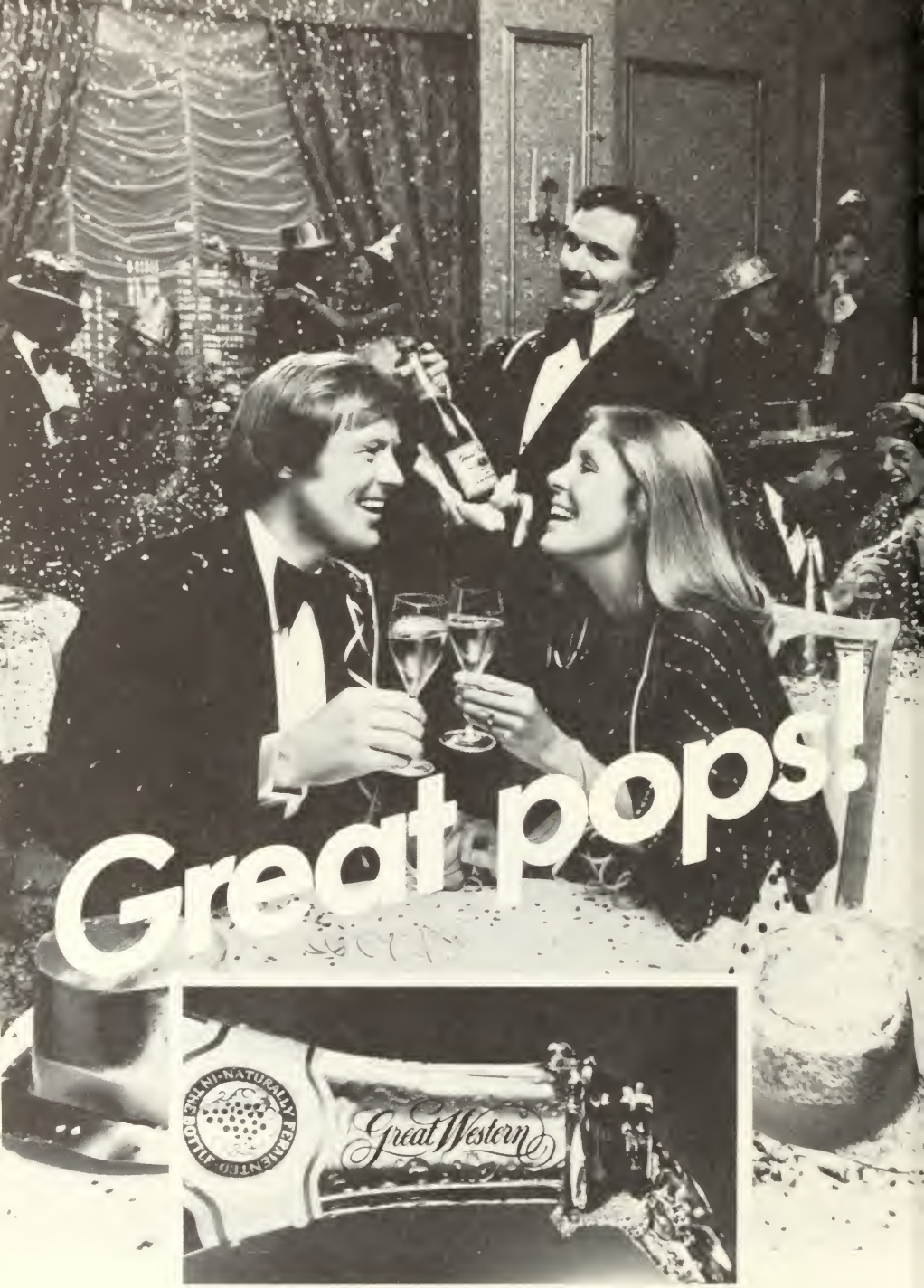
For a biography of John Covelli please see page 31.



—FROM THE BOSTON SYMPHONY ARCHIVES.

SEEN AT THE POPS.

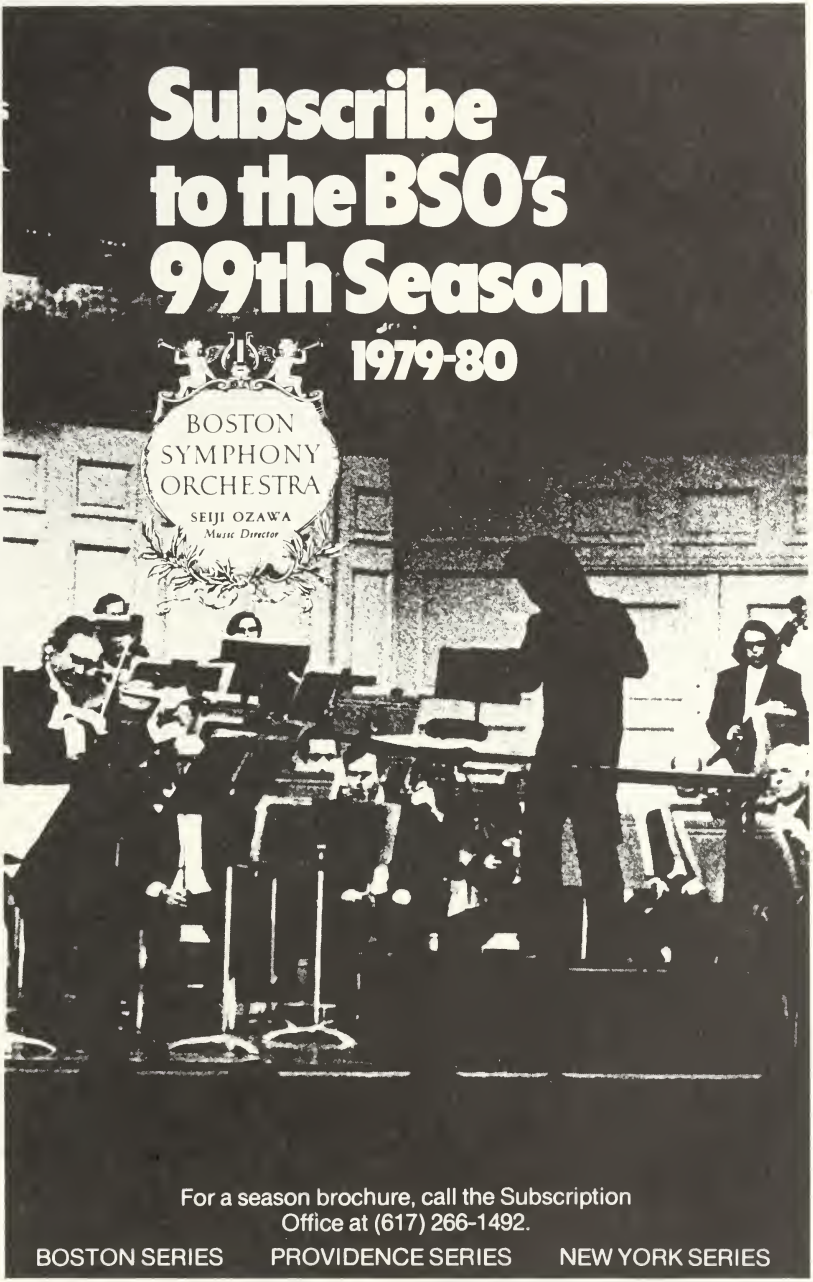
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Mr. Fiedler at Tanglewood

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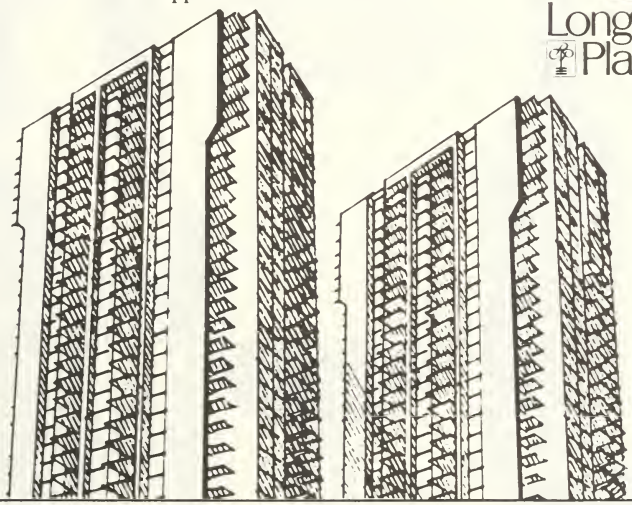
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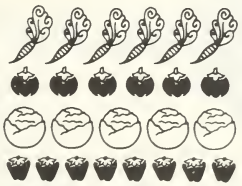
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Imported Ham & Swiss Cheese	2.50	Cream Cheese on Date Nut Bread	1.50
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Sandwiches served on rye or white bread

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PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
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All cheeses are served with crackers

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Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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Slightly effervescent. Lively bouquet.

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Well balanced, full, rich, dry.

10. Sichel Blue Nun
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12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

14. Chenin Blanc,
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26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

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BOSTON POPS 1979

WINE LIST

CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle
	CALIFORNIA		
3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
	NEW YORK STATE		
32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00
	NEW YORK STATE		
39	Lake Country Pink, Taylor	4.00	

SHERRY

No.		Glass
	NEW YORK STATE	
41	Taylor Cream Sherry	4.25
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75 1.25

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.50	1.25
Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

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All prices include state meal tax.

BOSTON POPS 1979

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Miller Lite Beer	1.00	Heineken Beer (Holland)	1.50
Michelob Beer	1.20		

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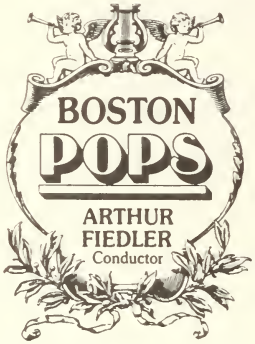
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First Violins
George Zazofsky
Maynard Goldman
Joseph Conte
Kenneth Stalberg
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Ann Leathers
Mary O'Reilly
Susan Light
Joseph Scheer
Dianne Pettipaw
Priscilla Hallberg
Elliott Markow

Second Violins
William Waterhouse
Shirley Boyle
Kay Knudsen
Jason Meyer
Gerald Mordis
Charlotte Marty
Theodore Leutz
Robert Brunton
Sandra Kott
Anastasios Tsicoulias
Philip Johnson
Judith Gerratt

Violas
Endel Kalam
Katherine Murdock
Eleftherios Eleftherakis
Aaron Picht
John Englund
Frank Grimes
Barbara Kroll
Charlet Allshouse

Cellos
Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses
Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

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Elinor Preble
Seta Der Hohannesian

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William Grass

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Ira Deutsch
Frank Charnley

English Horn
Alan Williams

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ernst Panenka

Contra Bassoon
Ruth Waterhouse

Horns
Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets
Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones
Donald Sanders
Neal Kravitz
Walter Brauer

Tuba
Gary Ofenloch

Timpani
Everett Beale

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Fred Buda
Dean Anderson
Richard Kashanski
Neil Grover

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Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

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Arthur Fiedler

The 1979 Boston Pops season will mark the fiftieth anniversary of a unique partnership—Arthur Fiedler and the Boston Pops. Since 1930, this unbeatable combination has created a whole new generation of music lovers through a blending of the classics with pop, rock, and jazz, bringing international renown to both conductor and orchestra, and attracting music lovers from all over to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for five seasons longer than all of his seventeen predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished, white-haired gentleman on the podium has become one of Boston's best-known, best-loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (Jalousie, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow." A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award.

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Harry Ellis Dickson

Harry Ellis Dickson is Assistant Conductor of the Boston Pops and Esplanade Orchestras, founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, and a member of the Boston Symphony Orchestra's first violin section.

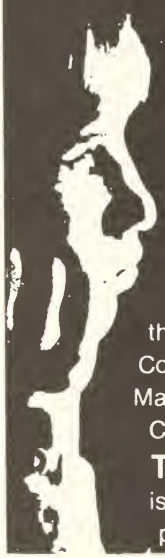
A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes now in its second printing. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts' director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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BOSTON POPS 1979

THE BOSTON POPS

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's "William Tell" Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initíate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops and international institution. Radio broadcasts, televised concerts, and hundreds of recordings for London, Polydor, and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-four years old this year, the Boston Symphony ninety-eight and Arthur Fiedler is eighty-five, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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The Boston Pops needs your backing, so we can continue to offer the same quality of musical excellence that has earned us the love and respect of millions of people all over the world. Over the years, the Pops has become one of Boston's finest traditions . . . a tradition we hope to keep celebrating in the time to come. And there are a variety of ways you can help make sure we do. Choose from any of four gifts that will commemorate your name (or the name of a loved one), and will ensure the future quality of this great orchestra.

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To endow the Fiedler Library	$250,000

Any contributor of $1,000 or more will have his name inscribed on the honor roll in Symphony Hall.

Pledges are accepted in 3 to 5 year periods, and can also be made through a life income plan.

For more information about Pops commemorative gift opportunities or the 100th anniversary fund, please contact Joseph Hobbs, Director of Development, BSO-100, Symphony Hall, Boston, MA 02115. Tel.: 266-1492

BOSTON POPS
ARTHUR FIEDLER
Conductor

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MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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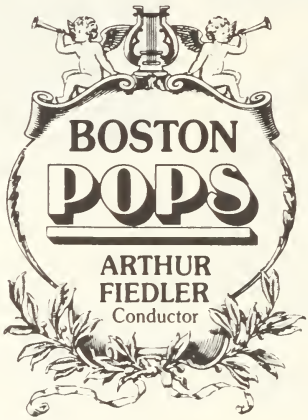
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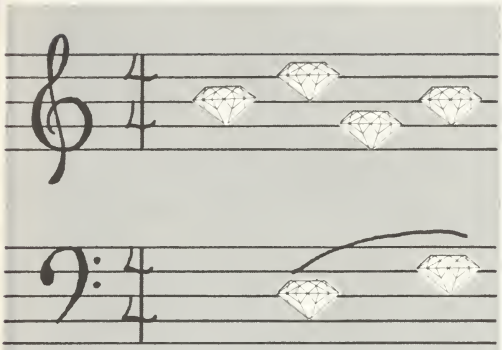
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HOW TO GET POPS TICKETS The 1979 Boston Pops season begins on Tuesday 1 May and runs through Saturday 21 July. All concerts are at 8 p.m. except Sundays which begin at 7:30 p.m. There will be no concert in Symphony Hall on Sunday 15 July and none on Wednesday 4 July.

Available tickets go on sale at the Box Office the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: $3.50 tickets are available **only** at the Box Office. Available tickets for all Pops concerts during July go on sale Monday 26 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Beginning 30 April, the Box Office hours are Monday, 10 a.m. to 6 p.m.; Tuesday through Saturday, 10 a.m. to 8:30 p.m., and Sundays, 1 p.m. to 8 p.m.

A GUIDE TO TICKET BUYING

TICKETS GO ON SALE:	FOR THE WEEK OF:
Monday	
9 April	30 April and 7 May
30 April	14 May
7 May	21 May
14 May	28 May
21 May	4 June
28 May	11 June
4 June	18 June
11 June	27 June and all July Pops

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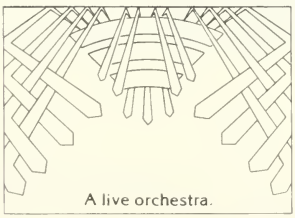


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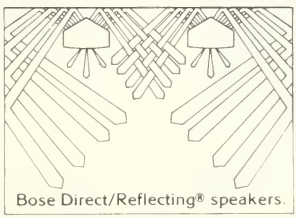


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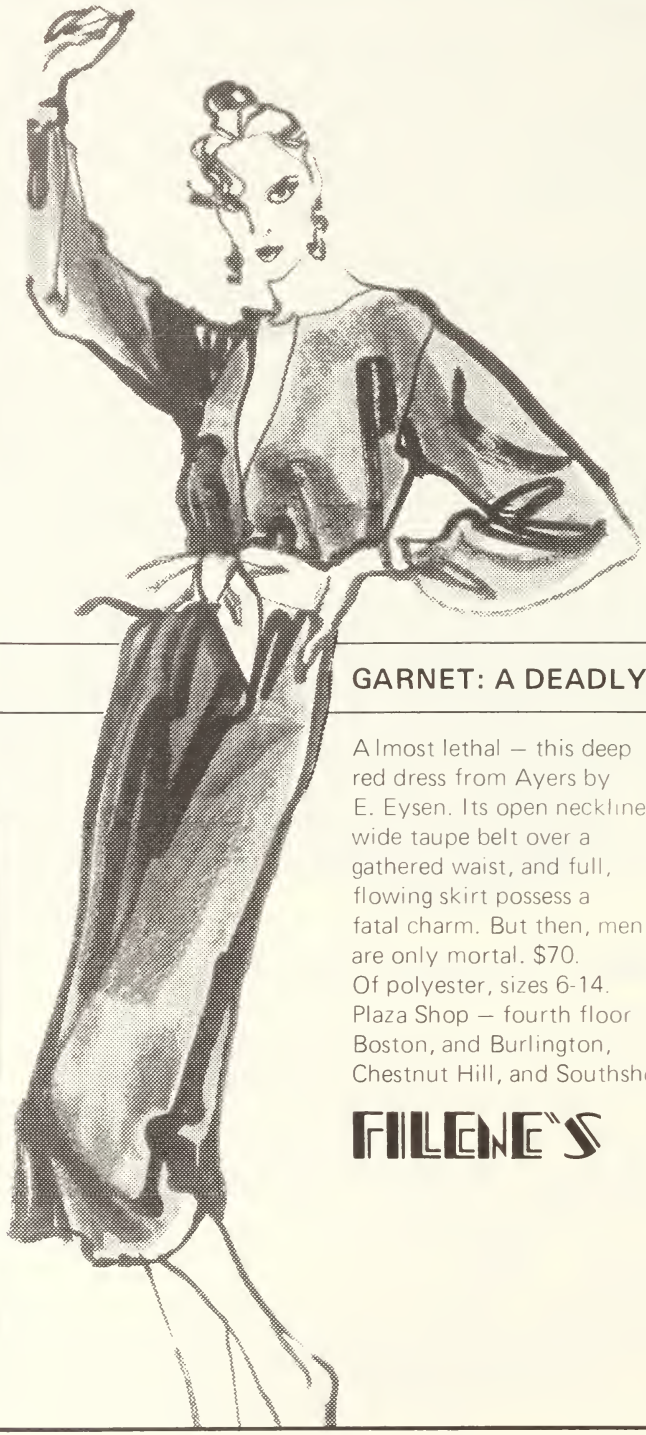
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FILENE'S

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Tuesday evening 17 July 1979 at 8

HARRY ELLIS DICKSON Conducting

Washington Post, March	Sousa
Overture to The Pirates of Penzance	Sullivan
Little Fugue in G minor	Bach-Cailliet
The Irish Suite	arr. Anderson
Irish Washerwoman— Minstrel Boy— Last Rose of Summer—Rakes of Mallow	

INTERMISSION

Concerto in D for Cello and Orchestra, Op. 101 — Haydn

Allegro moderato
Adagio
Allegro
MIRON YAMPOLSKY, cello

INTERMISSION

Selections from Ain't Misbehavin'	Waller-Hayman
Evergreen, from A Star Is Born	Streisand
Tiger Rag	Larocca

Among those present: Connolly for Secretary of State Committee; St. Joseph's Sodality; Whidden Memorial Hospital; Parents and Children's Services; The Upton Council on Aging; Waltham Social Activities; Daniels Printing Company; William H. Dolben and Sons

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Miron Yampolsky

Miron Yampolsky was born in Moscow. He studied cello with Rostropovich for 16 years at the Central Special Musical School in Moscow, and later at the Moscow Conservatory until his graduation. In 1969, while still a student at the Conservatory, he joined a piano trio which took second prize at the International Chamber Music Competition in Munich, Germany. From 1969 to 1972, he performed throughout the Soviet Union as a member of this trio, as an orchestral soloist, and in recital. In addition to numerous radio and television broadcasts, Mr. Yampolsky also made several recordings for Melodiya Records. In 1972, he emigrated from the USSR to Israel where he performed with the Jerusalem Soloists Chamber Music Group, and as a soloist with the Kol Israel Radio Orchestra, as well as with the Haifa Symphony Orchestra. After emigrating to the U.S. in 1974, Mr. Yampolsky made his New York debut at Alice Tully Hall to rave reviews. Since then, he has been concertizing extensively throughout the U.S. and has performed as soloist with many orchestras including the Baltimore Symphony. He has made many radio broadcasts on WQXR and WNYC in New York, and on a radio station in Washington, D.C. Mr. Yampolsky is on the faculty of the American University in Washington, D.C.



Promenade Concert circa 1880

—FROM THE BOSTON SYMPHONY ARCHIVES.

Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse—e.g. Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming "over 20 billion served"; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it—either by name or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it "salad.")

Acceptable additions to hamburgers are crisp bacon and/or melted Vermont cheddar. They may be served on pletzel or onion rolls, with real good hand-cut fried potatoes.



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Because sometimes . . . . . lighter is righter.



The deviled eggs made me do it.

To my husband (Mister Hillary), a meal is not a meal unless it contains both meat and potato.

Such delicacies as omelets and crepes he considers frivolous. He views salad strictly as an accessory—either before or after the fact. The holy purpose of an egg, he claims, is to complement bacon—and at that, only at breakfast.

I have a word for this obsession with meat and potatoes: Baloney.

Therefore, to keep from sneaking off to the Ritz for omelets or deviled eggs, or someplace else for a civilized cocktail (i.e., a drink *not* served in a beer mug), I have opened my own restaurant, right next door to my husband's restaurant.

I serve a number of unique appetizers, some of which Mr. Hillary cannot pronounce properly. I serve several nightly specials and *soups du jour* (instead of my husband's daily choice between the clam chowder or the Irish stew). I serve four fresh fish dishes, five styles of salads, six kinds of crepes, seven unduplicated desserts, a dozen different omelets, and a Partridge in a Pear Tree (a cocktail of my own invention, involving champagne and pear liqueur, which my spouse refuses to try since it isn't served "on the rocks").

However, in deference to traditionalists who come here only because they were dragged here by more-civilized companions, I also serve such mundane things as sandwiches, hamburgers, steaks . . . and potatoes.

Reluctantly, but quite well.

But I draw the line with Irish stew.

For that, you'll have to go next door.

793 Boylston Street, Boston (536-6300). Free valet parking. Lunch 11:30-3:30. Dinner till midnight or later.

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Wednesday evening 18 July 1979 at 8

NEWTON WAYLAND Guest Conductor

HANDI-KIDS NIGHT

Overture to Candide	Bernstein
Suite from Porgy and Bess	Gershwin-Bennett

INTERMISSION

Concerto No. 3 in D minor for Piano and Orchestra, Op. 30 — Rachmaninoff

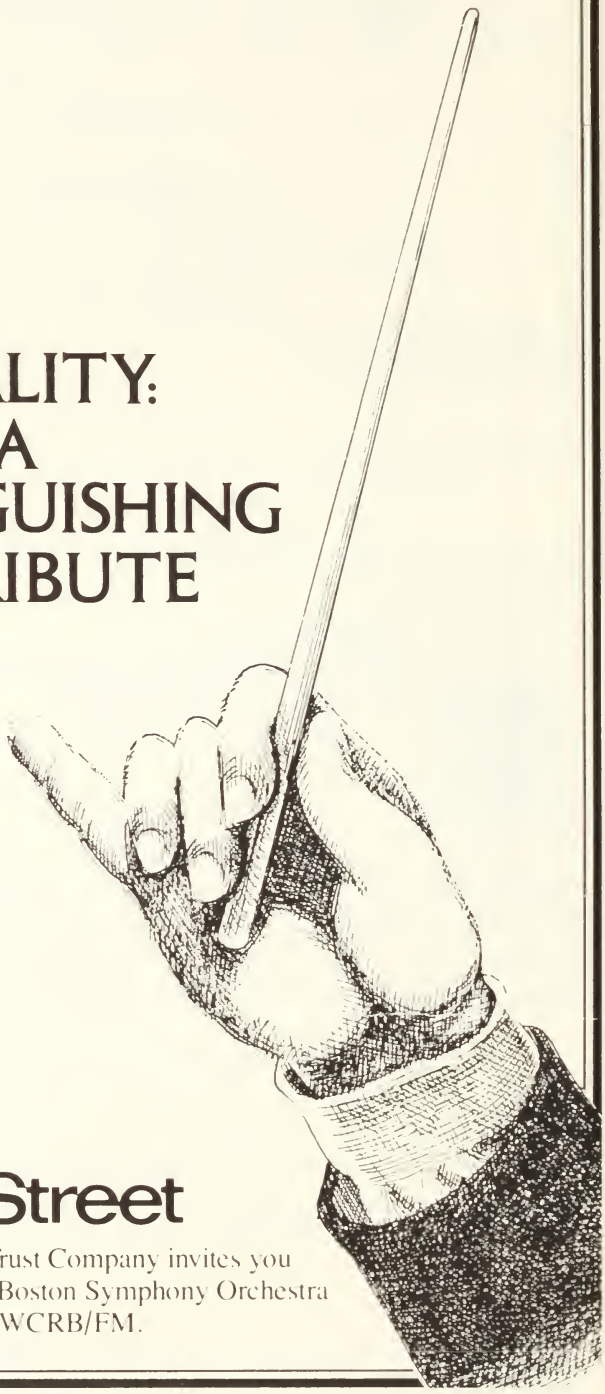
Allegro ma non tanto
Intermezzo; Adagio
Finale: Alla breve
FREDERICK MOYER, piano

INTERMISSION

Theme and Dance, from Star Wars	Williams-Hayman
Waltz in Memory of Keith	Wayland
Feels So Good	Mangione-Wayland
Variations on Varsity Drag	arr. Wayland

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GUEST ARTISTS

Newton Wayland



Newton Wayland was born and raised in Santa Barbara, California, and came to the East Coast to attend Harvard. He also attended the New England Conservatory graduating with highest honors with a Bachelor of Music degree in Arranging, and a Master of Music degree in Chamber Music. While at the NEC, Mr. Wayland was Music Director of the Gateway Playhouse in New Jersey; was founder and Director of the Funtastics, a group of singing waiters and waitresses on Cape Cod; Music Director of the Charles Playhouse in Boston; and host of an educational television show called "Performance". He was also a pianist and harpsichordist with the Boston Symphony Orchestra.

Since that time he has been Music Director of Public Television's Emmy-Award winning children's show "ZOOM" (Paramount and Child-Art Records), has conducted opera for the Associate Artist Opera Company and the Castle Hill Summer Festival Series, has played and arranged for Arthur Fiedler and the Boston Pops (Polydor and RCA Records), written film and TV music (NOVA-theme and incidental music for many shows, "Catch a Rainbow", "Feeling Free", "Including Me" and "The Virgin Island Experience"); was Music Director and Arranger for the off-Broadway show "Berlin to Broadway With Kurt Weill" (Paramount Records); is Music Director of "Adventures in Music", a concert series for children; and founded and leads The Music* Machine.

Mr. Wayland has been a guest conductor with the Boston Pops for several years, and has recently conducted the Washington National Symphony at the Kennedy Center, the Rochester Philharmonic where he will return this season, the Chautauqua Symphony Orchestra, and the Minnesota Orchestra (including a Star Wars Extravaganza complete with laser and light show).

Immediately following these three May dates with the Boston Pops, he returns to Minneapolis to conduct the Minnesota Orchestra in a repeat of the highly successful Cabaret concerts that he conducted there last year. In June, he will conduct four all-Gershwin concerts in Minneapolis featuring his wife, mezzo-soprano Jan Curtis, and then in July three more outdoor concerts of American music, before returning to the Symphony Hall podium later in July.

Frederick Moyer

Frederick Moyer of Wayland, Massachusetts, began piano studies with his mother at the age of seven. At fourteen he decided to pursue music seriously and took up intensive study with Theodore Lettvin. As a high school student, he was awarded a full scholarship to attend the Curtis Institute of Music in Philadelphia where he studied with Eleanor Sokoloff. Mr. Moyer participated in master classes taught by Andre Watts at Tanglewood in 1974, and studied with Leon Fleisher in Baltimore. He has appeared as soloist with the Boston Symphony Youth Concerts Orchestra, the Holy Trinity Orchestra in Port-au-Prince, Haiti, and the Springfield, Brockton, and Newton symphonies. In April of 1977, Mr. Moyer won the Philadelphia Orchestra Senior Student Concerts Competition which enabled him to appear with the Philadelphia Orchestra Youth Concerts series in 1978.

In 1978 he was also awarded the Joseph Battista Piano Award and during the fall of that year went on a tour of Northern Japan with the Japan Philharmonic.

Mr. Moyer is presently a student at the University of Indiana at Bloomington and a student of Manahem Pressler.

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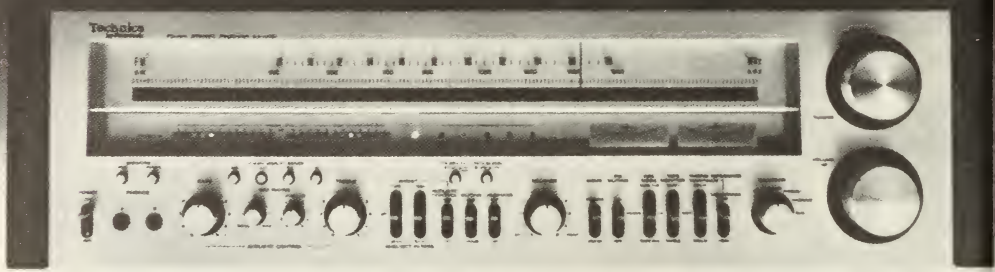
*IHF '75 standard.

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Thursday evening 19 July 1979 at 8

NEWTON WAYLAND Guest Conductor

Overture to Candide	Bernstein
Suite from Porgy and Bess	Gershwin-Bennett

INTERMISSION

Concerto No. 3 in D minor for Piano and Orchestra, Op. 30 — Rachmaninoff

Allegro ma non tanto
Intermezzo; Adagio
Finale: Alla breve
FREDERICK MOYER, piano

INTERMISSION

Theme and Dance, from Star Wars	Williams-Hayman
Waltz in Memory of Keith	Wayland
Feels So Good	Mangione-Wayland
Variations on Varsity Drag	arr. Wayland

Among those present: American Cancer Society Newton-Wellesley; Nute High School; New England Housewares Club; Lake Forest College; Charles River Marathon Association; Ledgemont Laboratory Employee Organization; Massachusetts Adoption Resource Exchange; Brandeis University Employees Association

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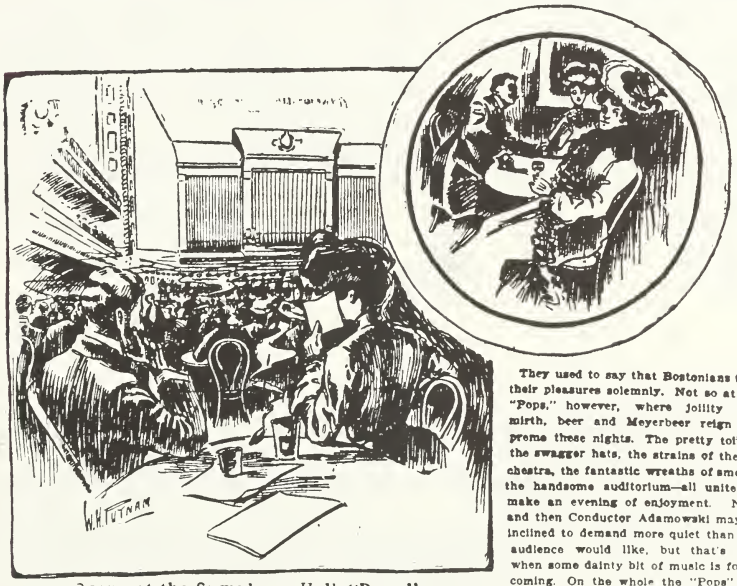
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GUEST ARTISTS

For biographies of Newton Wayland and Frederick Moyer please see page 23.

AT BOSTON'S SPRING MUSIC-FEST.

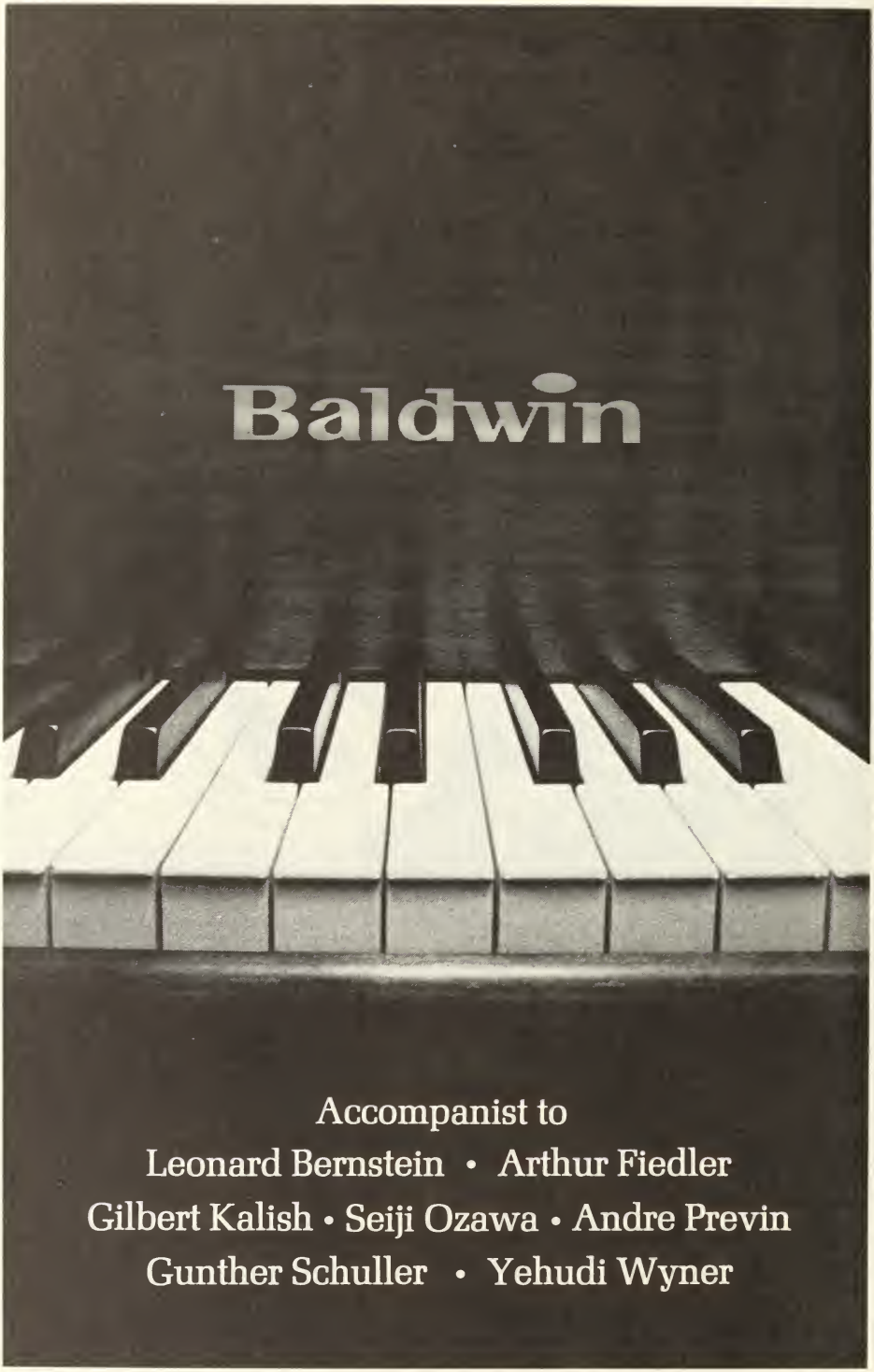


They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

—FROM THE BOSTON SYMPHONY ARCHIVES.


Baldwin
Accompanist to
Leonard Bernstein • Arthur Fiedler
Gilbert Kalish • Seiji Ozawa • Andre Previn
Gunther Schuller • Yehudi Wyner

BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Friday evening 20 July 1979 at 8

BRUCE HANGEN Guest Conductor

BOLT, BERANEK AND NEWMAN NIGHT

Polonaise from Eugene Onegin — Tchaikovsky

Romeo and Juliet Overture-Fantasy — Tchaikovsky

INTERMISSION

Emperor, Waltzes — Strauss

Italian Street Song — Herbert

Vilia, from The Merry Widow — Lehar

Czardas, from Die Fledermaus — Strauss, Jr.
CHERYL STUDER, soprano

Selections from West Side Story — Bernstein
I Feel Pretty—Maria—
Something's Coming—Tonight—
One Hand, One Heart—Cool—America

INTERMISSION

Selections from Girl Crazy — Gershwin-Anderson
I Got Rhythm—Embraceable You—
Bidin' My Time—But Not For Me

Pops Hoe-Down — arr. Hayman
Arkansas Traveler—The Devil's Dream—
Chicken Reel—Thunder Hornpipe—
Paddy Whack—Pop Goes the Weasel—
Miss McCloud's Reel—Turkey in the Straw—
Stop Buck—Soldier's Joy—Rakes of Mallow—
Lamplighter's Hornpipe

The Battle Hymn of the Republic — Wilhousky

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GUEST ARTISTS

Bruce Hangen

Associate Conductor of the Denver Symphony, Bruce Hangen is also currently serving his third season as Music Director and Conductor of the Portland (Maine) Symphony.

Mr. Hangen was born in Pottstown, Pennsylvania, and raised in Great Falls, Montana. His musical abilities were recognized at an early age, and his formal study of the piano and violoncello began when he was six. At age 13, Mr. Hangen became interested in orchestral score study and conducting, and he conducted his first performance with his junior high school orchestra. He also formed and conducted his own twenty-five piece dance band which he maintained until his graduation from high school. During his high school years, Mr. Hangen was given the title of Student Conductor for all of his school's orchestras, bands, and choruses. At that time he also attracted the attention of Irwin Hoffman who was then Associate Conductor of the Chicago Symphony, and with whom Hangen began his first conducting studies.

Bruce Hangen graduated from the Eastman School of Music of the University of Rochester, where as a student with a conducting major, he studied with Laszlo Halasz, founding conductor of the New York City Opera, Willis Page, and Walter Hendl, Director of the Eastman School of Music. During the summer months, Mr. Hangen served as Assistant Conductor of the Colorado Philharmonic, a national repertoire orchestra for highly talented conservatory students, for five years. After receiving his baccalaureate degree, Bruce Hangen remained at the Eastman School another two years pursuing a post-graduate degree in musicology. At that time he also organized and conducted a baroque chamber orchestra which performed regularly in the University of Rochester's Memorial Art Gallery, and "Zeitgeist in Musik", a contemporary chamber ensemble devoted to the performance of the avant-garde repertoire. During his final season at the Eastman School, he was appointed to the faculty as Conductor-in-Residence, and also served as Assistant Conductor of the Syracuse Symphony Orchestra under Frederik Prausnitz as well as Conducting Assistant to Michael Tilson Thomas with the Buffalo Philharmonic Orchestra.



A conducting fellow at the Berkshire Music Center for two years, Mr. Hangen received the conducting prize in 1972 and while there, studied with Leonard Bernstein, Seiji Ozawa, Stanislaw Skrowaczewski, Gunther Schuller, Michael Tilson Thomas and Bruno Maderna. He was also chosen to conduct the Berkshire Music Center Orchestra for Eugene Ormandy at the time of Ormandy's first visit to the fellowship orchestra.

In Denver, Bruce Hangen conducts numerous concerts each season on the orchestra's major subscription series, and has also established tremendous rapport with the Pops, Family and Youth audiences. In addition to conducting many summer parks concerts, he has conducted statewide tours, and is the chief conductor and organizer of the Symphony's continuing college in-residency program. Mr. Hangen is also responsible for the initiation of youth-oriented activities such as an annual high school concerto contest, rehearsal visitations and lectures for students, as well as videotaped youth concert previews aired throughout the school system. His interest in young people has led to frequent guest appearances as conductor for youth orchestras and college ensembles throughout the state.

In Portland, Mr. Hangen's performances have been met with the same enthusiasm by audiences and critics alike, and he has stirred a widespread interest in jazz through his pops programs, and initiated a successful new chamber orchestra series.

For a Biography of Cheryl Studer please see page 35.

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BOSTON POPS 1979

THE BOSTON POPS ESPLANADE ORCHESTRA

Saturday evening 21 July 1979 at 8

BRUCE HANGEN Guest Conductor

Polonaise, from Eugene Onegin	Tchaikovsky
Romeo and Juliet Overture-Fantasy	Tchaikovsky

INTERMISSION

Emperor, Waltzes	Strauss
Italian Street Song	Herbert
Vilia, from The Merry Widow	Lehar
Czardas, from Die Fledermaus CHERYL STUDER, soprano	Strauss, Jr.
Selections from West Side Story I Feel Pretty—Maria— Something's Coming—Tonight One Hand, One Heart—Cool—America	Bernstein

INTERMISSION

Selections from Girl Crazy I Got Rhythm—Embraceable You— Bidin' My Time—But Not For Me	Gershwin-Anderson
Pops Hoe-Down Arkansas Traveler—The Devil's Dream— Chicken Reel—Thunder Hornpipe— Paddy Whack—Pop Goes the Weasel— Miss McCloud's Reel—Turkey in the Straw— Stop Buck—Soldier's Joy—Rakes of Mallow— Lamplighter's Hornpipe	arr. Hayman
Gonna Fly Now, from Rocky	Conti
Prayer of Thanksgiving	Valerius

Among those present: Sigma Instruments; World Council of Churches; Acton-Concord Hadassah; ITEK Corporation; Paulist Fathers; Arlington Chamber of Commerce; Bostitch Employees Social Club; Salem Hospital; Massachusetts State Pharmaceutical Association; A.A.R.P. Chapter #2893; Chelsea-Revere Jewish Community Center; Thoreau Tennis Club; Oakland Park Association

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For a biography of Bruce Hangen please see page 31.

Cheryl Studer



A native of Midland, Michigan, Cheryl Studer participated in the Metropolitan Opera's district and regional trials, and went on to become the 1978 winner of the Met's New York National Council Auditions. She has studied with Edward Sambara at the University of Tennessee, and she has worked with Phyllis Curtin at Tanglewood and Alberta Masiello of the Metropolitan Opera. For her third summer's work as a Vocal Fellow of the Berkshire Music Center at Tanglewood, she won the 1977 High Fidelity/Musical America Prize and she has represented the United States in the Rebild Fourth of July Festival as soloist with the Aalborg Symphony Orchestra in Denmark.

Miss Studer was this year's winner of the D.B. Dealey Award sponsored by the Dallas Morning News. The prize includes a contract for a featured role with the Dallas Civic Opera.

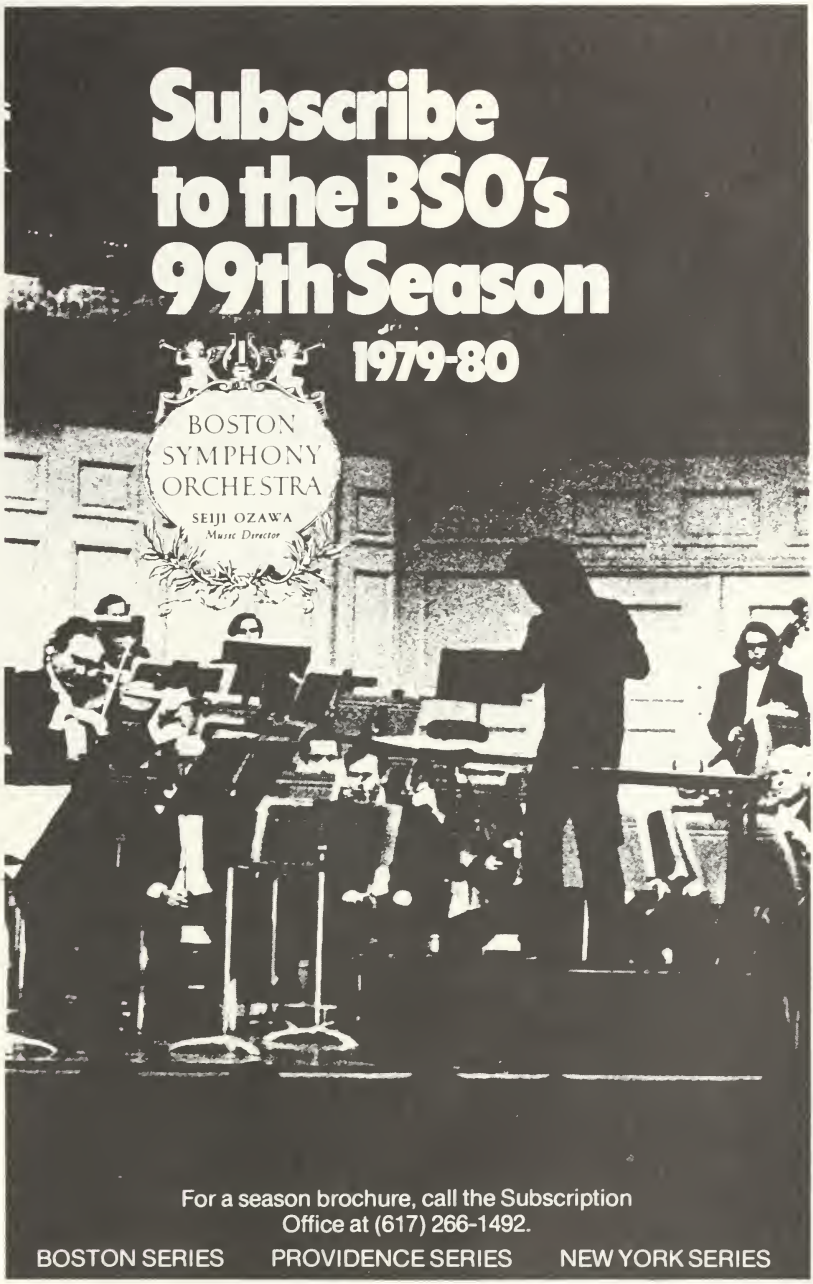
Shortly after her performance with the Boston Pops, she will leave for six weeks of coaching and performing German Lieder in Vienna, Austria.



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—Photo by Curtis

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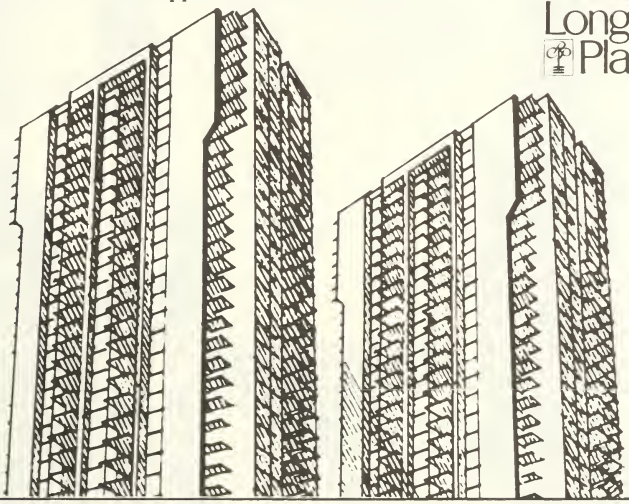
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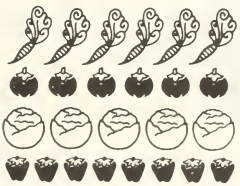
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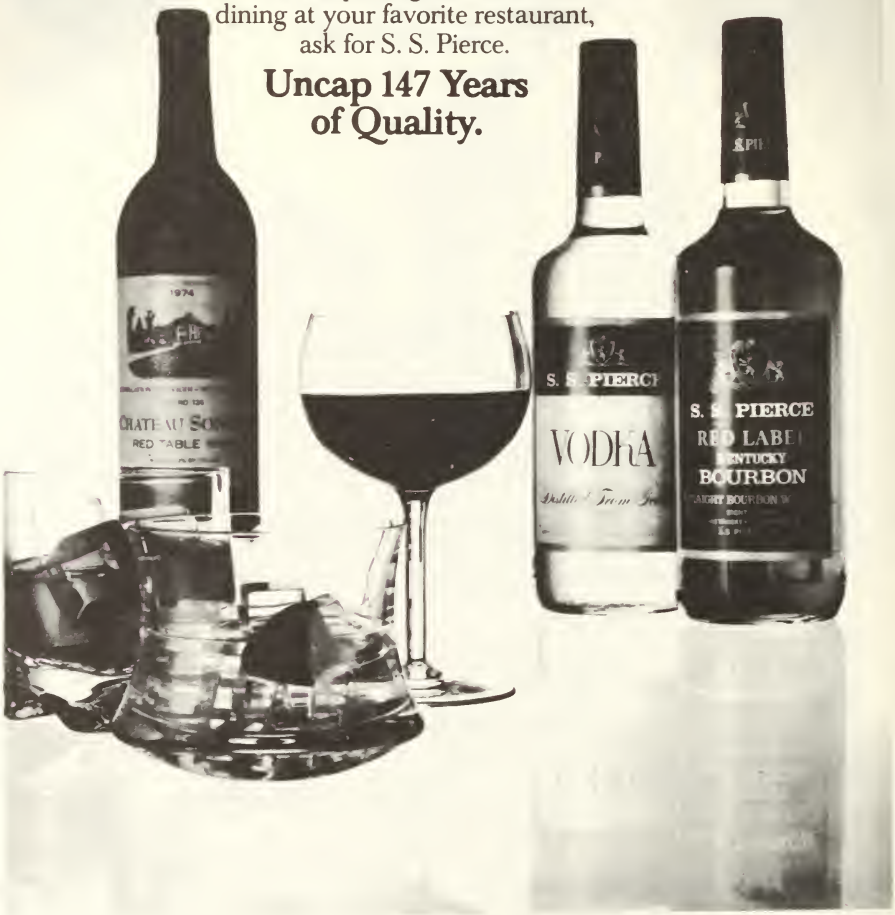
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Imported Ham	$2.50	Imported Swiss Cheese	2.50
Imported Ham & Swiss Cheese	2.50	Cream Cheese on Date Nut Bread	1.50
Breast of Turkey	2.50		

Sandwiches served on rye or white bread

CHEESES

PORTIONS 1 OZ. to 2 OZ.		SECTIONS 2 OZ. to 3 OZ.	
Cheddar Stick	.85	Boursin with Garlic & Herbs	1.50
Camembert	.85	Danish Munster	1.50
Wispride Spread	.85	Havarti with Caraway	1.50

All cheeses are served with crackers

CAKES & SWEETS

Italian Cookies	.75	Dobosch Torte (7 layer)	1.00
Napoleons	.75	Cheesecake (Plain)	1.00
Macaroon Tarts	.75		

SNACKS & KEMP'S NUTS

Cheezits	.25	Mixed Nuts	.90
Pretzels	.30	Mixed Nuts (No Peanuts)	1.25
Spanish Peanuts	.55	Extra Fine Cashews	1.35
Extra Large Peanuts	.60		

CANDY CUPBOARD CANDIES

Assorted Butter Creams	2.39	Wintergreen Patties	1.25
Miniatures (5.5 oz.)	1.90	Coffee Patties	1.25
Assorted Jelly Gems	1.90	Chocolates (2 oz.)	.60
Chocolate Thin Mints	1.79	French Drops (Hard Candies)	.75
Peppermint Patties	1.25		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry & Coffee	.75	Sundaes: Chocolate, Strawberry & Pineapple	1.10

COFFEE & TEA

Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.60	Canada Dry Ginger Ale	.50
Pops Punch (Pitcher)	2.25	Seven-Up	.50
Lemonade (Glass)	.60	Tab	.50
Lemonade (Pitcher)	2.25	Martinelli's Sparkling Cider (6.4 oz.)	1.00
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.00

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12. Bolla Soave
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16. Alexis Lichine Pinot Chardonnay
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20. Bolla Valpolicella
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22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine Beaujolais Villages
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3	Le Domaine Cold Duck, Almaden	6.50	
	FRANCE		
28	Le Duc Brut, Blanc de Blanc	12.00	
30	Taittinger, Brut La Francaise	23.00	12.00
51	Francois Monopole, Blanc de Blanc	9.00	
	ITALY		
6	Gancia Asti Spumante	11.25	
	NEW YORK STATE		
5	Great Western Extra Dry	9.50	5.25
7	Great Western Sparkling Burgundy	9.50	5.25

WHITE WINE

No.		Bottle	½ Bottle
	CALIFORNIA		
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	8.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.75	
33	Rhine, California Cellars	4.00	
	FRANCE		
16	Pinot Chardonnay, A. Lichine	10.00	
21	Vouvray, St. Michel	5.75	3.25
25	Macon Blanc, Nicolas	7.25	
38	Pouilly Fuisse, A. Lichine	16.50	9.00
	ITALY		
2	Bianco, Castel Ruboun	4.50	
9	Scampe Soave (Liter)	5.00	
12	Soave, Bolla	6.50	3.75
	GERMANY		
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
23	Langenbach Moselblumchen (Liter)	6.25	
53	Liebfraumilch, Karl von Stetten (Liter)	5.00	
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32	Taylor Chablis	4.00	
	PORTUGAL		
34	Lancer's Vinho Branco	7.00	4.00

RED WINE

No.		Bottle	½ Bottle
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35	Burgundy, California Cellars	4.00	
42	Cabernet Sauvignon, Sebastiani Vineyards	7.25	
	FRANCE		
24	Beaujolais Villages, A. Lichine	8.00	4.50
40	Beaujolais Villages, Louis Jadot	8.50	4.75
	ITALY		
4	Lambrusco, Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
	SPAIN		
55	Sangria, Costa del Sol	3.50	

ROSE WINE

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22	Pastene Vin Rose	4.00	2.50
	FRANCE		
26	Rose d'Anjou, A. Lichine	6.00	3.75
	PORTUGAL		
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00
	NEW YORK STATE		
39	Lake Country Pink, Taylor	4.00	

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	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	8.75

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Sauterne Punch	3.50	1.25
Claret Lemonade	3.50	1.25

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